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# CATALOGUE

OF THE

# ROYAL UFFIZI GALLERY

IN FLORENCE

BY

CAESAR RIGONI

FLORENCE
Printed by the Cooperative Printing Association
Via Monalda, 1

1890.

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Diritti di proprietà riservati.

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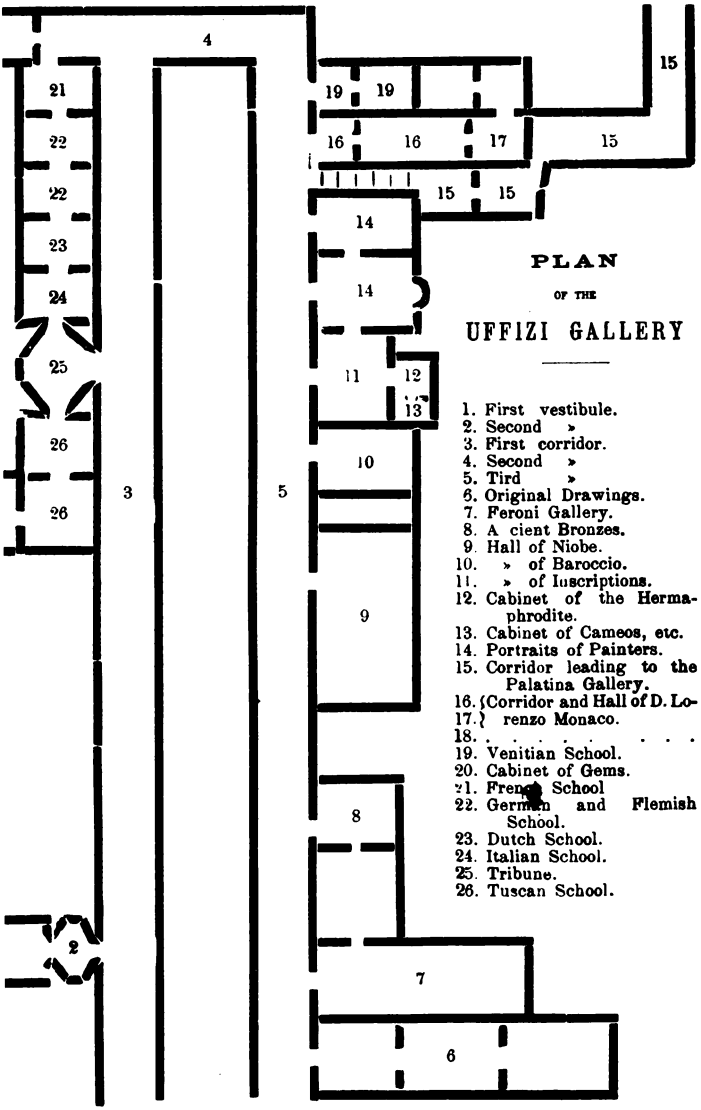


# PLAN

OF THE

# UFFIZI GALLERY

1. First vestibule.
2. Second »
3. First corridor.
4. Second »
5. Tird »
6. Original Drawings.
7. Feroni Gallery.
8. A cient Bronzes.
9. Hall of Niobe.
10. » of Baroccio.
11. » of Inscriptions.
12. Cabinet of the Hermaphrodite.
13. Cabinet of Cameos, etc.
14. Portraits of Painters.
15. Corridor leading to the Palatina Gallery.
16. {Corridor and Hall of D. Lo-
17. } renzo Monaco.
18. . . . . .
19. Venitian School.
20. Cabinet of Gems.
21. French School
22. German and Flemish School.
23. Dutch School.
24. Italian School.
25. Tribune.
26. Tuscan School.

# Rules for Artists

Native artists may get free admission to the Galleries, Museums, etc., by showing a document from one of the Royal Academies of the State, attesting their qualities.

Foreign artists only need to be introduced or recommended by their Consuls.

To make copies an introduction is necessary from one of the directors or presidents of our public Schools of art or Academies.

## List of the public Galleries, Museums and other art Monuments to be visited in Florence, and relative prices for admission.

| | For grown people | For children |
|---|---|---|
| Uffizi Gallery (Uffizi Lunghi). . . . . / Palatine or Pitti Gallery (Piazza de' Pitti) \ | L. 1,00 | L. 0,50 |
| Ancient and Modern Gallery (Via Ricasoli, 54) | » 1,00 | » 0,50 |
| Buonarroti Gallery (Via Ghibellina, 64). . | » 0,50 | » 0,25 |
| National Museum (Via del Proconsolo, 2). | » 1,00 | » 0,50 |
| Archæological Museum / Gallery of *Arazzi* \ (Via Colonna, 26) | » 1,00 | » 0,50 |
| Museum of S. Marco (Piazza S. Marco, 1). | » 1,00 | » 0,50 |
| Gallery of works in pietra dura (Via degli Alfani, 82) . . . . . | » 0,50 | » 0,25 |
| Medicean Chapel (Piazza Madonna) . . . | » 0,50 | » 0,25 |
| Cenacolo di Foligno (Via Faenza). . . . | » 0,25 | — — |
| Cenacolo by Andrea del Sarto (San Salvi). | » 0,25 | — — |
| Cenacolo by Ghirlandaio (Borgognissanti, 34) | » 0,25 | — — |
| Fresco by Perugino in the Convent of St. Mary Magdalene de' Pazzi (Via della Colonna, 1) . . . . . | » 0,25 | — — |

## Days and hours in which Galleries, Museums, etc., are open.

The Buonarroti Gallery is never visible on fête days, and is open from 9 to 3 on other days. The admission is free every Monday and Thursday.

All the other Galleries, Museums, etc., are open daily from 10 to 4, with the exception of the following fête-days:

1. New year's day.
2. Epiphany.
3. The King's birth day.
4. Easter.
5. Ascension-day.
6. Corpus Domini.
7. National fête-day.
8. St. John's day.
9. St. Peter and Paul's day.
10. Assumption.
11. All-Saints day.
12. Immaculate Conception.
13. The Queen's birth day.
14. Christmas day.

On all other fête-days the admission is free. The Cenacolo by Ghirlandaio and the Fresco by Perugino are only open from mid-day to 4.

# HISTORICAL NOTES

The Medicis were the founders of this Gallery and their successors on the throne of the grand-duchy of Tuscany have since competed in rendering it still more interesting and complete.

Francis I, the one who married the famous Bianca Cappello was the first to collect in this Gallery, by the aid of the celebrated architect Bernard Bontalenti, the numerous and splendid works which his ancestors had gathered in their grand palaces and villas. The Tribune, which contains the master pieces of the greatest ancient and modern artists was also ordered by him and executed by Bontalenti.

The Uffizi was built by Francis' father and predecessor Cosmus I, in 1560-67, after the design of George Vasari, in order to assemble in it all the principal offices of the town, and hence comes the name which it still bears.

Cardinal Ferdinand, the brother of Francis I, and his successor on the throne of Tuscany, enriched this Gallery very much, by bringing from Rome a great part of the most admirable works of art which he had collected in the famous *Villa Medici* built by him during his cardinalship. The famous

Venus and the group of Niobe and her children also belonged to this collection, but these were brought to Florence later, as we shall see afterwards.

Cosmus II, who succeeded his father Ferdinand, did little for the Gallery, as his feeble health did not allow him to do much in any way, but he finished the Corridor which now unites the Uffizi and the Pitti Gallery, and which his uncle and father had begun.

His successor Ferdinand II, the founder of the famous Academy *del Cimento*, on the contrary greatly augmented this Gallery, in his fifty years of reign, much helped by his brother Cardinal Leopold, who was one of the greatest connoisseurs of art in his time. To him we owe the celebrated collection of portraits of painters, executed by themselves.

He brought our Gallery to the highest degree of magnificence and fame: he enriched it with the most splendid paintings which he inherited from the Della Rovere family, among which was the Venus by Titian, and also bought the Hermaphrodite, the head of Cicero and the Idolino in bronze.

His son Cosmus III also gave to this Gallery a great many of the best objects of art once belonging to the Della Rovere family and Cardinal Leopold, and by his order the Venus de' Medici was then transported from Rome to the Tribune of our Gallery.

His younger son Giovan Gastone who succeeded him and was the last Grand-duke of the Medicis, did not care much for the Gallery as he was rather addicted to pleasure and even neglected the principal cares of government.

His sister Anna Maria, the wife of the Palatine Elector, on her return to Florence after her husband's death enriched our collection with many paintings of the Flemish school, and when the grand-duke died without children, and the sovereignty passed into the hands of the Dukes of Lorraine she made a covenant (October 31st 1737) that all statues, paintings, medals, etc., as well as all the precious stones and jewels contained in the Medici

collection should never be taken out of Florence and should become property of the State.

Francis II, the first Tuscan Grand-ducke of the Austrian Lorraine dynasty not only respected the covenant, but also bought many antique silver and bronze medals and other similar objects, and it was under his government that a great many consular medals were dug out near S. Miniato al Tedesco.

A terrible fire then threatened to destroy every thing in 1762 (August 12th) proceeding from a chimney which had been very imprudently built on the terrace commanding the *Loggia de' Lanzi*. It gradually spread through the west corridor, 86 meters of which were entirely ruined, and devoured or damaged not a few paintings, statues and busts.

A little later Francis being named Emperor of Austria was obliged to leave Tuscany and his son Peter-Leopold took his place.

This intelligent prince had the same zeal for our Gallery which he bore in every detail of public administration. He ordered many other interesting works belonging to the Medici collections of Rome and Florence, which were still out of the Gallery, to be all gathered here and arranged according to the best principles of criticism and history. He also provided that the Gallery should be open to the public daily to the great satisfaction of all artists and amateurs.

He much augmented the collection of the Portraits of Painters; and the famous statues of Niobe and her children, the Little Apollo, the Venus rising from the sea, as well as many of the most remarkable paintings with the choice collection of Etruscan antique pieces, formerly belonging to the Galluzzi and Buccelli families were then added to the Gallery.

When Peter-Leopold was called to succeed to his brother Joseph II on the throne of Austria (1790) and resigned his place in Tuscany to his son Ferdinand, our Gallery suffered much, not on account of the new grand-duke, but because of the public disturbances that the French revolution extended even to this country. In 1799 a French commissary

finally took possession of the grand-duchy, and by the aid of the painter Vicar made a choice of the best master-pieces in both our galleries, without dissembling his intention of seizing even the gems and cameos.

The strong opposition of the director Thomas Puccini actually saved the Gallery from such a barbarous robbery, but only a little afterwards, new victories of the French army brought again a garnison of republican soldiers to Florence and a great part of what had the first time been threatened was performed. The best paintings and statues, were taken from our collections to Paris, among which was the Venus de' Medicis, that Napoleon said he wanted to marry to the Apollo di Belvedere.

After the fall of the French emperor, and the restoration of Ferdinand, the senator Alessandri and the painter Benvenuti were sent as commissioners to Paris, in order to ask for the restitution of the splendid art treasures of which Florence had been so unrighteously deprived. The celebrated sculptor Canova joined them as commissioner for the Emperor of Austria and the Pope. Their expedition was successful, and our Gallery recovered the greater part of its stolen treasure.

# PART THE FIRST

## Antique Sculptures, Gems, Cameos etc.

### *On the Stairs.*

Some busts of a fine style.

1. **Bacchus.** A marble statue. Similar to that which is seen in the Museum in Rome, except that the stag-skin which hangs from his shoulders and the position of his left arm is different. The pedestal is antique, and bears an inscription still in a good state of preservation.

**Mars,** in basalt.

**Young Athlete,** or Doryphorus of Polycletus.

Both taken from the Poggio Imperiale villa, in 1863.

### *First Vestibule.*

Here the busts are collected of the various princes who have contributed to the Gallery or have later enriched it. Some of them are in porphyry, and were carved by means of a certain kind of very hard tempered steel, obtained by a special method, wich is said to have been invented by Cosimo I, just for this purpose, in the year 1555. *Battista del Tadda* a Faesulan sculptor was the first to employ this, and the secret was then revealed to Raphael Curradi, who, after the model of

Orathius Mochi, a pupil of Caccini, sculptured the bust of Cosimo II which is also here.

The Latin inscriptions which are on the base of each bust to indicate the role of the different Tuscan rulers in the formation and successive increase of the Gallery, were composed by the Abbot Lanzi, with the exception of that which is under the portrait of Leopold II, written by the Comm. Jean Grysostomus Ferrucci.

I. *Lorenzo il Magnifico,* in marble.
II. *Cosimo I,* in bronze.
III. *Francesco I,* in marble.
IV. *Ferdinando I,* in porphyry.
V. *Cosimo II,* in porphyry.
VI. *Ferdinando II,* the head alone, in porphyry.
VII. *Cardinale Leopoldo,* in marble.
VIII. *Cosimo III,* in marble.
IX. *Gio. Gastone,* in marble.
X. *Ferdinando III,* in marble.
IX. *Leopoldo II,* in marble.

STATUES AND BAS-RELIEFS.

2. **Mars Gradivus,** a bronze statue larger than life. The figure is nude, with a helmet on its head, a stick in its right hand and a sword in its left. — It was taken from Rome, in 1788.

3. **Silenus** holding a little Bacchus on his arm: a group in bronze; an old cast from the original, which is kept at Rome in the Villa Pinciana.

This copy was brought from Rome in 1788. An ancient group similar to this, but in marble, is in the Louvre Museum at Paris.

4, 5, 6, 7. Hight, on the cornice, **two heads** of Hecates triformis, and **two busts** unknown.

8, 9, 10, 11. **Four bas-reliefs** fastened on the wall, representing festivals and sacrifices, similar to those which are seen on Trajan's column at Rome.

12, 13, 14. **Three other bas-reliefs** also stuck on the wall, bearing ornamental figures.

15. **A bas-relief** representing the sacrifice of a bull. Julius Firmicus is the only writer who makes any mention of such sacrifices, which seem no to have been performed in the remotest epochs of Paganism. The figures in the present bas-relief are crowned with laurel, the one behind representing the sacrificer. The medal in the middle, was perhaps intended to bear an inscription indicating the subject of the bas-relief, as is seen in other similar monuments.

## *Second Vestibule.*

16, 17. **Two quadrangular columns** in marble, which seem to have been raised to celebrate the exploits of the personage to whom they were dedicated. They are all covered with carved figures of ancient arms of all kinds, musical instruments, flags, portable altars and in short every sort of old warlike utensils used in battles by sea or by land, or for religious purposes when marching or resting on battle fields. The carvings of these columns are quite in Roman style, but the form of the objects represented is Greek, and may be interesting to those who apply themselves to the study of ancient arms.

18. **A marble horse** (life size). It has been supposed to belong to the group of the Niobe family but it was discovered in a different place.

19. **A marble boar** (life size). Of this fine Greek work a copy is kept in the Louvre Museum, and another one in bronze made by Tacca adorns the fountain before the portico of Mercato Nuovo, in Florence.

20. **Apollo,** a statue larger than life. Holding a torch in his hand and looking upwards. The torso and right leg, which are the only ancient parts of it have been spoiled by a modern attempt to restore it (perhaps with the intention of changing it, into a Prometheus, kindling his fire at the sun).

21. **Adrian** (larger than life). The simple and noble style of the drapery of this statue is particulary worthy of remark.

22. **Trajan** (larger than life) is clad in the armour proper to the Roman emperors. The cuirass is rich in ornaments of a most exquisite style. It was brought from Rome, in 1789.

28. **Augustus,** haranguing (larger than life) holds a volume in his left hand; his drapery is exceedingly fine and minutely carried into detail but not quite natural. The head is modern.

24, 25. **Two dogs** (life size).

26 to 33. **Eight busts,** five of which are of men and three of women.

34. Above the entrance-door, a **bust** of the *Granduke Peter Leopold,* by Carradori.

## *First Corridor.*

STATUES, BUSTS AND SARCOPHAGI.

35. **A Roman matron** recumbent on a seat is leaning on her left elbow. She is supposed to represent *Agrippina,* the mother of Nero, from her likeness to the portrait of that empress, which is kept in the Farnesian gardens (Orti Farnesiani). This statue was bequeathed to the Granduke Gio. Gastone by sig.r Andreini.

36. **A statue** similar to the preceeding one. The head is probably modern.

37. **Pompeus.** A bust in marble (life size). He was son of Pompeus Strabo, being born in the year 648 A. U. C. and dying at the hage of 59.

38. **Hercules killing the Centaur Nesso.** A marble group (life size). Hercules stands wearing his lion skin and *parazonius* on his left arm, with which he grasps the right arm of the Centaur, while he is catching hold of his hair with the other. The expression of pain seen on the monster's face is very remarkable.

The Hercules and the head of the Centaur are modern.

39. **The different epochs in the life of a hero.** A sarcophagus in marble. On the left side *the birth* is represented. The mother is sitting, looking at her child, who is held

over a basin by its nurse. It is nude and looks up at a globe placed on a little column, on which Urania foretells the destiny of the newly born, while another woman is stretching her right hand to the globe, and holding a volume in the left. *The education* of the child is then seen. He is clad in a tunic, in the act of reading from a book, held before him by his tutor. A woman stands behind, bearing a tragical mask in her right hand. The fore-part of the sarcophagus represents *the wedding*. The cloth stretched behind the figures shows that the ceremony takes place in a room. The bride-groom is dressed in a *toga* holding a scepter in one hand, and the right hand of his bride in the other. The bride is veiled in the *flammeum*. Juno stands behind, placing her hands on their sholders. Hymen is waving his torch, and a woman is seen standing by the bride and an old man by the bridegroom. *A sacrifice* is shown in the fourth bas-relief. The sacrificer, dressed in a tunic, stands before a temple, holding a palm in its left hand, and with the other pouring a liquor from a goblet (*patera*) on to an altar. Two attendants half naked, one of whom kneeling, keeps the head of a bull bent, while the other lifts his poleaxe to kill the animal. Behind the altar stands a player of a double flute (*tibia*). The fifth composition represents the hero after a victory. He stands on a stone, dressed in a tunic and mantle (clamys) in a field, followed by the personification of Victory. A nude boy and a woman dressed in a tunic are before him in a suppliant attitude; behind them stands a soldier with lance in hand. Then a *hunting party* is represented, by an elderly man mounted on a horse and bearing a spear in his right hand, followed by another on horse-back equally armed; two hounds run before them towards a wild boar standing by a rock. The last section contains the figure of the hero in old age, sitting at a door, clad in a cuirass, and holding a long spear. A soldier kneeling takes off one of his greaves; the other having been already taken off is seen lying on the ground with two shields. Another soldier is standing with a sword unsheathed in his hand. At the back of the sarcophagus the following inscription is written: « ROMANUS ROMULUS. »

40, 42, 47. Three busts representing **Augustus** in different ages. The number 40 however has exactly the features described by Suetonius. The hair is a little crisp, the brows are thick and meet; the ears are small and well shaped; the nose is prominent and slightly hooked.

41. **Julius Caesar.** A bust with a bronze head. Its features are very like those of this emperor in the most authenticated medals, but the antiquity of this bust is however doubtful. Julius Caesar was born in Rome in July, 654th A. U. C. 100 years before the Christian era. He was the son of Lucius Julius Caesar and Aurelia and was not only a great warrior but was also a great promoter of the fine arts, and several of the ancient Roman Museums were founded by him. This bust may have been made before he obtained from the Senate the privilege of wearing the laurel crown; a privilege which was the dearer to him (as they say), because it served to hide his baldness which he much disliked to show in public.

43. **Julius Caesar.** Another bust in marble. The antiquity of this one is certain.

44. **Atys.** A statue larger than life. A modern restorer intended to change it into a barbarian king; its torso however, which is old, clearly indicates its primitive subject.

45. **Proserpine,** the daughter of Jupiter and Ceres ravished by Pluto. **A sarcophagus.** At the two extremities are two personifications of Victory bearing flowers and fruits in the folds of their dresses, which they spread like aprons before them. Between them, to the left, is a figure of Mercury, naked, except his shoulders which are covered by a mantle (clamys). He bears the *caduceus,* and holds the reins of Pluto's horses, galloping over a figure lying with the *cornucopia* in its left hand, representing the Earth. Above is a flying cupid, holding his torch. Pluto is in his chariot and holds the desolate Proserpine with both his arms bound. Minerva stands before him and seems to reproach him, while three girls stand by her near an altar, one of them

holding up Minerva's shield before the goddess, in order to calm her. Then Ceres is figured, with a torch in her left hand, on a chariot, dragged by serpents: a man follows the chariot, beneath whom a woman is lying, her elbow leaning on a *crater*. On the left side of the sarcophagus is Mercury, leading a veiled woman to Hades; on the right, Hercules calling another veiled woman out of the tartarean gates. — This sarcophagus belonged to the Michelozzi family, who purchased it in 1787.

46. **Livia,** a bust. This princess who possessed an extraordinary beauty and wit but a corrupt heart and mind, was the daughter of Livius Drusus Callidianus, a descendent of the illustrious family of the Claudiuses. Several provinces honoured her by coining medals to her with the adulatory titles of *Mater Patriæ* and *Genitrix orbis,* which Rome never granted to her.

48. **Marcus Agrippa,** son in law of Augustus. The head of this bust is splendid and wonderfully represents what Tacitus narrates about this illustrious man.

49. **Julia,** daughter of Augustus was first the wife of Agrippa and then of the emperor Tiberius. She possessed the most admirable beauty, and Domitianus had her represented in the form of a goddess. This bust and that of Agrippa belong to the best epoch of the Roman sculpture.

50. **Tiberius,** was born in the year 712 A. U. C. (42 A. D.), and was the son of Tiberius Claudius Nero and Livia. This bust appears to have been made in the first years of his reign, as his dissolute, cruel, and turbulent life, while he was on the throne, altered his look entirely and his face was all spotted with blains in his latter years. He died at the age of 78, having reigned for 22 years.

51. **The god Pan with the young Olympus.** A marble groop (life-size). The whole figure of Olympus is modern, and the right arm of the satyr is partly restored. — Come from Rome in 1788.

52. **Athlete.** A statue (larger than life). He is naked,

except his left arm wrapped in his clamys or *ephaptides*, which hangs from it. The head is a little turned to he right, and the arm raised. The half of this is modern.

53. **Antonia**, a bust. She was a daughter of Marcus Antonius and Ottavia the sister of Augustus and mother of Claudius. The sculptor has perfectly succeeded in representing in this bust, by a remarkable sweetness of features and modesty in the expression of the eyes, the well known merits of this matron, whom Caligola himself honoured with the proud title of Augusta, granting to her the honours due to Vestals.

54. **Drusus**, was a brother of Tiberius: his life was glorious but short, as he died at the age of 39, in consequence of a fall from a horse.

55. **Agrippina.** She was the wife of Germanicus and mother of Caligula. The high and noble feelings which adorned the mind of this virtuous empress, are well expressed in her features.

56. **Hippolytus.** The front-side of this sarcophagus is divided into two parts by the pillar of a gate, and represents two different subjects, one of which is the temptation of Hippolytus; the other is Hippolytus hunting a wild boar. The first part bears the figure of Phaedra sitting among some girls, one of whom is tearing her own hair, and another one bears a volume in her hands; a young cupid is before her holding his torch in his right hand and his quiver in his left. The old nurse is speaking to Hippolytus, but he turns his back upon her. He wears a *clamis* and holds a spear in his left hand. Behind him is a hunter standing with his right arm placed on the neck of a horse, and his left grasping a spear. Another hunter follows him, with two hounds. Beyond the pillar is Hippolytus naked, on horse back, accompanied by another horseman; both followed by Diana, hunting a stag. Then Hippolytus is seen hunting a wild boar. On the right side of the sarcophagus Hippolitus is represented in the act of making a drink offering to Diana, by pouring a liquor on a fire kindled upon an altar. On the other side is a hunter holding a hound by the collar.

57. **Drusus**, a bust. He was the son of Tiberius and Vespania Agrippina: he was assassinated by his own wife Livilla.

58. **Victory**, a life size statue. She wears a tucked dress, loose on her shoulders, one of which is uncovered. Her mantle is gathered on her left arm; her head is diademed; her right hand is raised and holds a laurel crown; while the other bears a palm. This statue has no wings, and this shows that it was made in the epoch when the Roman armies were already victorious everywhere, so that Victory could no longer fly from them; just as an Italian writer once said, about a statue similar to this, which a thunder bolt had deprived of its wings: « *Roma, regina delle Nazioni, il tuo nome sarà immortale; la Vittoria non può fuggirti* (1). » — The right arm, the left hand and the neck are modern. It was given as a present to Francis I of the Medicis by Card. Lezio.

59. **Athlete.** Life size. He is naked and standing. He has a vial in his arms, looking at it stedfastly. His right leg is leaning on the trunk of a palm-tree, from which some dates are hanging. — Both arms have been mended.

60. **Caesar Britannicus**, a bust. He was the son of Claudius and Messalina, and brother to Nero, who had him poisoned after having deprived him of his rights to the throne.

61. **Caius Caesar Caligula.** The perfidy and cruelty of this emperor's mind are well expressed in this bust, which is so much more precious as the tribune Cassius Cherea who delivered Rome from this tyrant, ordered all his statues, busts and medals to be destroyed, in order to disperse any record of his disgraceful reign.

62. **The Dioscures.** Sarcophagus. It is related that Ida and Lynceus sons of Anphareus of Messenes were the lovers of Thebea and Ilaria daughters of Leucippus. Castor and Pollux sons of Jupiter (the Dioscures) also fell in love with them and ravished them; whence the

(1) O Rome queen of nations, thy name is immortal, and Victory can no longer fly from thee.

hatred among the pretenders. This is the subject of this sarcophagus. The two corners of its front side are decorated with two personifications of Victory. Between them the rape of Leucippus' daughters is represented as follows: Each one of the Dioscures bears his beloved on his shoulders; they are both naked or simply clad in their *clamides*. One of the girls, dressed in a tunic, presses her right hand on her ravisher, striving to escape from him, while a woman runs to help her. The other girl is grasping her mother Philodices' mantle trying to detain her who is flying away with her husband. All these people are pursued by Ida, Amphareus' eldest son, who is rushing after the rival of himself and brother; but Lynceus prudently tries to stop him by opposing his shield to him. The left side of the sarcophagus bears the figure of a naked man with clamys, and a woman whose hand he holds. Behind this is an urn upon a pedestal. A curtain is spread behind the figures. On the other side is a man standing, with his left hand upon an altar; a woman stands by the opposite side of the altar, laying her right hand upon it. Behind her is an urn upon a pillar. — This sarcophagus has been mended in different parts. It was brought from Rome in 1788.

63. **Valeria Messalina,** a bust in alabaster with marble head. This empress was the wife of Claudius and is famous on account of her licentiousness and cruelty. Tacitus has described her life and tragical death.

64. **Claudius.** The dulness and poverty of soul of this emperor, which rendered him despicable to every body, and of which he was himself the victim, are well expressed in this bust. His reign lasted 13 years and 20 days.

65. **Claudius Domitianus Nero,** a bust in basalt. This tyrant reigned 13 years and 8 months.

66. **Faun,** a statue. He is standing and crowned with vine-leaves and ivy, and is looking at a bunch of grapes which he holds in his right hand. A little panther is at his feet, with one of its paws around the trunk of a vine. The right arm and the neck are modern.

67. **Athlete,** a statue larger than life. He holds a small lance high in his left hand, while he keeps a

wand in the other, partly wrapped in a cloth. His right leg is leaning on the trunk of a palm-tree. — Both the arms and a part of the left leg are modern.

68. **The Labours of Hercules,** a sarcophagus on which eight different subjects are represented. The first is the slaughter of the Nemeian lion. Hercules is naked, crowned with vine-leaves, and drags the dead lion along on the ground. The second is the fight of the hero with the hydra of Lerna. He holds his club high in his right hand, and with the other he presses one of the four serpents springing from the head of the hydra. The third is Hercules bearing the wild-boar of Erymanthus on his shoulders: under the head of the beast Eurystheus half hidden in the bronze Dalius is lying, with his hands raised. In the fourth composition the hero is naked, and grasps the horns of the Cerinean hind, pressing at the same time its back with his knee. In the following one he is bearded, and darts his arrows against the Stymphalides, one of whom has already fallen dead; the other is wounded. The sixth group represents Hercules also naked and armed with his club, in the act of taking away the girdle from the waist of Hyppolita, the queen of the Amazons, who is lying down on her shield. Then he is seen again, clad in his lion skin, his right hand raised and his left grasping the club. Above his left shoulder a spring of water is falling from a rock. This is supposed to represent the cleansing of the Augean stables. The last group, which is on the left extremity of the urn, represents Hercules vanquishing the Maratonean bull. The hero is nude and grasps the left horn and the right leg of the beast, while he keeps his left foot upon the head of a horse. Another horse of which the head and fore-legs alone are visible is lying a little aside. These two animals signify Hercules' victory over Diomede's horses. This sarcophagus has been mended in several parts.

69. **Poppea.** She was Nero's wife or mistress; the finest woman in her time, as may be seen from the delicate features of this bust.

70. **Nero**; a bust. Its modelling is remarkably good,

as well as its expression of the perfidy and cruelty of this emperor who so soon forgot his own *utinam nescirem.* His hair is divided into curls, after the fashion he had taken from Greece, as Suetonius relates.

71. **Nero** in his childhood. Its countenance is sweet and quite different from the aspect represented in the other bust. This is rightly considered one of the most precious in the collection.

72. **Galba.** This bust is a clever work, but rather defective as a representation of his moral character. This emperor reigned six months, and therefore his busts are rare. He was killed in a mutiny raised by his rival Otho's frieds, and his head was cut from his body and sold to a freed slave (*libertus*) who bought it in order to insult it before the tomb of his master whom Galba had caused to be executed.

73. **Hercules labours.** A sarcophagus similar to N° 68.

74. **Pomona.** A nimble figure, the head of which is crowned with fruits and ivy. A part of its gown is lifted by both hands, and full of grapes and different kind of fruits. The hands, feet and part of the gown are modern.

75. **An Athlete.** Similar to the N$^{r}$ 52, 59. The hands have been mended in several parts.

76. **Julia**; Titus' daughter and wife of Flavius Sabinus. Domitian, her uncle, having fallen in love of her, had her husband killed and repudiated his own wife, in order to marry her. — The head alone.

77. **Otho,** a bust. He succeeded Galba on the throne of Rome, but Vitellius was almost at the same time elected by the legions he led in Germany, so that a civil war arose and the two competitors met with their armies in France and then in the valley of the Pò where forty thousand people died in one battle, to support the ambition of two men. The day after that awful havock Otho killed himself in order to stop the civil war, as the best historians affirm, so that his death was lamented by his subjects, and his name was honou-

red. He held his scepter not longer than three months, and died in 69 A. D. aged 37. He was quite bald and wore a small round wig, with short and crisped hair. — As to the artistic value of this bust, Winckelmann says it is one of the finest ever seen.

78. **A sarcophagus** decorated with various figures of Nereides, Tritons, Delphins, and winged cupids, carrying baskets full of fruit and flowers. The natural grain of the stone being bluish here and there seems to imitate the sea waves.

79. **Julia,** Titus' daughter. This bust is admirably well done and preserved.

80. **Vitellius.** This bust corresponds exactly to the description of this emperor's aspect left by Suetonius, and gives a perfect idea of his famous addiction to gluttony and every excess in banqueting.

81. **Urania,** or perhaps *Geometry* or *Astronomy,* after the modifications which it must have undergone in various restorations. Its very clever and fine drapery renders this statue most remarkable. Its size is a little larger than life. The right arm and a half of the left one, as well as the feet and the hem of the garment are modern.

82. **Ariadne,** a statue larger than life. She is crowned with laurels and vine leaves, and holds a bunch of grapes in her right hand. Her left foot rests upon a part of a tripod which stood once by her side. This statue is much similar to one in the Museum at Rome, which is now called a Ceres, since a bundle of ears has been put in her hand, in a recent restoration. The two arms and a part of the neck are modern.

83. **Julia,** Titus' daughter. The head alone.

84. **Sarcophagus.** Sea deities, two of which are supporting a shield which was probably destined to bear an inscription.

85. **Vespasianus.** The head is carved with admirable skill and its lineaments well represent the magnanimity of this emperor. His forehead is wrinkled, the eyes are

rather hollow, but not stern looking, the nose is hooked, the face oval, and in short his physiognomy bears an expression of great dignity, in every part. His reign lasted ten years.

86. **Domitia,** wife of Lucius Elios Lamia, a Roman senator, and then of Domitianus. The dressing of her hair is that which they called *galericula,* on account of its resemblance to a helmet. This bust also is precious as a work of art.

87. **Titus,** son of Vespasianus. The majesty, beauty, greatness of mind and benevolent disposition which characterized this prince and caused him to be a lasting source of happiness to the whole civilized world, are cleverly expressed on this precious piece of marble. Of his busts several copies have been repeated, but they are nevertheless rare, because of the short duration of his reign, which did not last longer than two years and two months.

88. **Ganymedes.** The size of the figure is as large as life, but the eagle with which it is grouped is rather gigantic. The work is fine but its artistic value is not easily perceived on account of many spots in the marble. — The head, and arms, and also a part of the eagle are modern.

89. **Sarcophagus.** *The nine muses with Apollo.* It is much wasted by age. — Clio, crowned with laurel bears a volume and a trumpet; Erato, crowned vith flowers, the double pipe and a mask, Calliope, a volume; Urania a sphere; Melpomene is to be recognised from the mask and club she holds, according to what Aristophanes says, that Tragedy was sacred to Hercules; Apollo, almost naked, stands by her left side, with his tripod and snake; then Euterpe comes and then Therpsicore. The following one leaning at a column is very likely Thalia. The last one is Polymnia.

90. **A Vestal.** The base bears the name of Lucilla. She is holding a cup in one of her hands, while the other is stretched towards the sacred fire placed by her right side. Her face has a pleasing expression of

modesty and her figure is noble and beautiful. Her attitude is like that of the vestals seen on medals. Her hair is dressed under a veil, and this might put an end to the dispute held among the archaeologists, whether the Vestals used to let their hair grow again after having had it cut. The celebrated Lanzi supposes it to be a Plautina. The state of preservation of this statue is remarkable. Its left hand alone and the fingers of the right have been restored.

91. **Domitia**; a bust not so fine as N. 86.

92. **Domitian.** This bust does not represent that expression of a strong mind and that beauty which is seen in some medals; which may be caused by having tried to restore it after another bust of this emperor, not authentic.

93. **Nerva.** His nobility of mind, by which he was raised to the throne of Rome, is well shown in this bust. It is a little larger than life.

94. **Domitia.** A bust a little larger than the other two of this empress: N. 86 and 91.

95. **Sarcophagus,** on which the *Chase of Meleager* is represented. This subject is repeated on several Etruscan sarcophagi. It was probably chosen as an allusion to the extinction of the flame of life or to commemorate the exploits of a hero. Meleager was the son of Oeneus king of Calidonia and nephew of Elimus king of the Tyrrenians. A monstrous boar which used to waste Anceus' vineyard was killed by him, with the help of Theseus, Jaso, Pirithous, Castor, Pollux and the nymph Athalanta. She wounded it and Meleager killed it by a second wound on its shoulder, and then gave its skin to Athalanta as a trophy. Pisippus and Theseus, brothers, to Althea and uncles to Meleager, indignant at seeing such an honour paid to a girl, robbed her of the skin, whereupon Meleager killed both, and married Athalanta, by whom he then had a son whose name was Parthenope. Altea became mad, when she knew of the death of her two brothers, of which she revenged herself on her own son, by throwing on the fire the fatal brand on the preservation of which Meleager's life depended.

The hero felt his entrails burnt, as soon as the brand was on the fire, and expired when it was reduced to ashes. The basrelief on the left side of the sarcophagus represents a monument to Meleager.

96. **Trajan.** This bust is the finest of the three of this emperor in this gallery. He was born at Italica in Spain and was the first foreigner raised to the throne in Rome. Under his empire which lasted nineteen years and six months many Spaniards settled in Rome, thus filling the void left by the dispersion of several Roman families under Nero and Vespasian.

97. **The muse Calliope.** Several parts of this statue are modern, viz, half of the right arm, the left hand, and the feet with all the lowest part of the figure.

98. **Trajan.** A bust. Smaller than life.

99. **Hercules.** The pedestal is antique and the subject on it analogous to the exploits of this hero. This statue was made to stand isolated. It is one of the best copies of the famous Hercules by Glyco (*Ercole Farnese*). The head is very expressive and the torso is fine and very well preserved. Pausania speaks of a statue similar to this, which existed in Attica. In a medal of Massimianus is also a figure of Hercules much resembling this. Both the arms are modern. This statue was sent from Rome to this gallery in 1788.

100. **Marciana,** sister to Trajan.

101. **Trajan,** a colossal bust.

102. **Marciana,** another bust.

103. **Plotina,** the wife of Trajan. This empress was very modest and this is perhaps the reason of her busts being very rare. This one is also a splendid work of art.

104. **The Muse Polyhymnia,** entirely wrapped in her mantle. The drapery is fine but not very carefully carved. The hand is new.

105. **Sarcophagus.** *The chase of Meleager,* very similar to N.r 95.

106. **Mercury.** A statue larger than life. His right leg is leaning on the broken trunk of a palm; his right arm is raised with a purse in the hand; the other hand bears the caduceus. The right arm and the left hand are modern.

107. **Matidia,** daughter of Marciana, niece of Trajan and grand mother of Adrian. This bust has not a great artistic value, and has been much restored.

108. **Adrian.** The head is fine; the hair is carefully dressed and the beard is long and thick, which was very uncommon in that time and is said to have been used by this emperor in order to hide some scar he had on his cheek. This bust is splendid and affords a good idea of the state of the Art under this emperor.

109. **Adrian.** Another bust representing this emperor much younger.

110. **Sarcophagus,** on which the triumph of Bacchus is represented. Some chained slaves precede Arianna's chariot which two tigers are drawing: while that of Bacchus is drawn by two centaurs, male and female. The figure standing by Bacchus is Acratos. A winged Victory precedes the chariot, and some cupids, fauns and menades follow it.

111. **Elius Caesar**; adopted by Adrian and destined to be his successor if he had survived him. He was handsome and inspired veneration by his noble aspect, notwithstanding his feeble health. This bust well represents the beauty of his features as well as the nobleness of his mind.

112. **Venus with a little cupid bearing a reversed torch in his hand.** The torches which are often seen in the hands of figures representing Venus or Cupid are a symbol of the passion which these two divinities kindle in the hearts of men. The arms and a part of the right leg of the goddess are modern.

113. **Venus.** This statue formely represented a victorious Venus and held an apple in its right hand, as it is seen from an engraving in the *Museo fiorentino,* 3d table. Hercules Ferrata had it restored it in 1557, and the

arms which are *stucco* were then made in the attitude of those of the Venus de Medici. It is a little larger than life. The head is antique, but it probably belonged to another statue.

114. **Sabina,** wife of Adrian, and daughter of Matidia. This bust is fine and very carefully executed.

115. **Antoninus Pius**; a splendid bust, quite like the heads in the different medals and old statues of this excellent prince, which are very numerous. His reign lasted 22 years and six months.

116. **Faustina,** the mother. A bust remarkable for its artistic value and perfect preservation.

117. **Faustina.** Another bust.

119. **Apollo,** with the serpent. A statue larger than life and very fine in its antique parts; but the attitude given to the right arm which is all new, is very different from the original one, which certainly was the same that is seen in all the statues representing Apollo Lycius, and just as it is in that which was once at Versailles and is now in the Parisian Museum. The restored parts of this statue are: the head, the right arm, a half of the left one, and portions of the legs. — It was taken into this gallery in 1794.

120. **Galerius,** the son of Antoninus, in his childhood. He died about the age of 15. — A bust.

121. **Apollo,** with a sea-bird at his feet; a statue larger than life. The head is old but does not belong to this statue. Both the arms, and the left foot are modern.

122. **Annius Verus,** the son of Marcus Aurelius. A child about seven years old, who died just at this age.

## *Second Corridor.*

123. **Cupid.** A statue larger than life, in a very queer attitude. — Both the arms are modern.

124. **Two children wrestling,** one of whom is lifting the other by the waist. The right hand of one of the two is modern.

125. **Morpheus or Sleep**; a lying statue with wings at its head and feet, and two poppies in its left hand. A lizard is at its feet, according to ancient belief, that such little reptiles used to watch by persons asleep, and to wake one, whenever a venemous animal approached. The right foot and a part of the left one are modern.

126. **A child** dressed in a short tunic, in a fold of which he has some walnuts. He represents very likely one of those who used to scatter walnuts at weddings. The lowest parts of the legs are modern.

127. **A child** winged and lying on a sleeping lion. It is probably a symbol of Love. The right knee and foot are modern.

128. **Bacchante**, dancing. A leopard is at her feet: her dress which is light and waving in the wind makes the whole figure lively and pleasing. The half of both the arms is new.

129. **Sarcophagus.** The fall of Phaeton. The figure of Phaeton falling headlong into the Eridanus is in the middle of the basrelief, with the Heliades, his sisters, changed into poplars.

On the back of this sarcophagus in a very shallow bas-relief a race in a circus is represented, particularly remarkable, as it bears inscriptions giving the names of the chariots which take part in the race (*Libyo, Jubilatore, Dicatesyne, Eugrammo*) as well as those of the drivers written by the heads of each: (*Liber, Polyphemus, Trofimion*). The name of the fourth driver is wanting, but some interpreters have supposed it was *Eutyones.*

130. **A colossal head,** placed on this sarcophagus. A fragment of a figure representing *a river.*

131. **Faustina,** the young wife of Marcus Aurelius. She was deified, and took the title of *Mater Castrorum.*

132. **Annius Verus.** Much finer than the other bust N° 122. Without any fear of exaggeration this bust and that of the little Nero may be considered the finest busts of children ever seen.

133. **Minerva,** a statue in the antique greek style, but much restored. — The arms are modern, the head is antique, but it probably belonged to another statue.

134. **Venus,** in the act of girding on Mars' sword. The head, the feet and the vase covered by a cloth are modern.

135. **Faustina.** Another bust of the same.

136. **Marcus Aurelius Antoninus,** the philosopher. There are four busts of this personage in different ages. This one seems to belong to the time in which he was adopted by Antoninus; that is to say between 15 and 20. His reign lasted 19 years and 10 months.

137. **An altar.** It is round and its top is hollow, with some holes around its edge. It was formerly believed that the bas-relief which adorns it represented Alcestes saving her husband Admetus from death, by sacrificing herself for his sake, since Apollo had obtained from the Fates, that Admetus' life should be prolonged, provided a voluntary victim were sacrificed for him. His wife Alcestes was the victim, but Hercules took her back from Hades, to restore her to her husband. The veiled figure was supposed to represent the revived Alcestes.

It is now thought that this figure may represent Iphigenia led to the place where she is to be sacrificed. Agamemnon is veiled and one of the priests is cutting the hair of the intended victim. The following figure represents the people as it is shown by the word *laos,* written behind it.

The work is of an antique Greek style, and a Greek inscription which is under the base of this monument, says that it was made by Cleomenes.

138. **A nude boy,** called *il Giovine della spina.* This charming figure is often found in bronze or on engraved stones. He has been pricked by a thorn in one of his feet and looks at it with great attention. It is supposed to represent a conqueror in the Olympic games. The hands, the left foot, and a part of the right one are modern.

139. **Marcus Aurelius.** This bust was probably made about the end of the reign of this emperor. It is very

expressive and the beard and hair, rather rough, are very well executed.

140. **Marcus Aurelius.** Another bust with a shorter beard. It is considered one of the finest in this collection.

141. **Pedestal** of a candelabrum, which was dedicated to Mars, as is shown by the bas-relief which adorns it representing six genii carrying the arms of the god. Upon this pedestal is placed a little triangular altar adorned with three figures of women, in very shallow relief. The upper part of this is restored. — It was brought from Rome in 1788. In the Louvre Museum there is an antique pedestal like this, but a little smaller.

142. **Minerva or Pallas Athene.** A statue in a fine Greek style. The head which is not one piece with the torso, is antique however, but probably not its own. The right arm and a part of the neck are modern.

143. **Lucius Verus.** He shared the supreme power with his brother Marcus Aurelius in the throne of Rome. Capitolinus says he was as immoderate and debauched as Caligula, Nero and Vitellius. He reigned nine years with his brother.

144. **Lucius Verus.** Another bust.

145. **Venus Anadyomene** (Venus's birth from the sea). The head, the arms and the left leg are modern. A similar statue is at Rome, and one in the Museum at Paris; both equally antique.

146. **A Nymph** extracting a thorn from her foot. The head the right hand and the feet are modern. The original part of the statue is a very good specimen of antique Greek art.

147. **Commodus,** son of Marcus Aurelius and Faustina. His weakness of mind which made him so unworthy of sitting on the throne, is well expressed in his features. His busts are rare, as the Senate ordered them all to be detroyed, in order to wipe out even the memory of that tyrant, He reigned 12 years and nine months.

148. **Marcus Aurelius.** The fourth bust of this emperor.

149. **Young Bacchus,** sitting by a vine and plucking off a bunch of grapes, while he is holding a cup in his right hand. — The arms and a part of the left leg are modern.

150. **A nude boy,** standing. The subject is unknown. It is remarkable for its artistic value and perfect preservation.

151. **Lucilla,** daughter of Marcus Aurelius and Faustina, whom she resembled in her luxurious life.

152. **Lucius Verus.** The third bust of this emperor.

153. **Crispina,** wife of Commodus. This bust represents the empress in her most flourishing age, not long after her marriage.

154. **Commodus.** A second bust of this emperor.

## *Third Corridor.*

155. **Marsyas.** A nude statue larger than life. It is hung on the trunk of the tree. It is believed to have been restored by Donatello. The half of both arms are modern. A statue like this is in the Louvre Museum.

156. **Marsyas.** A statue similar to the preceding one, and restored by Verrocchio. The head, the arm and a part of the shoulders are restaurations. The original parts are in a kind of marble, the colour of which imitates that of the flesh.

157. **Pertinax.** A long bearded venerable old man, with rough hair, broad shoulders, and majestic look. He reigned not longer than three months.

158. **Manlia Scantilla,** the wife of Didius Julianus.

159. **Didius Julianus.** This bust represents him just as the best historians describe him. He was dissolute even in his old age: he became emperor simply by buying that dignity, which he soon lost with his life.

160. **Didia Clara,** the only daughter of Didius Julianus and Manlia Scantilla.

161. **Pescennius the Negro.** He competed for the imperial dignity with Septimius Severus, who soon conquered him, near Antiochia. — It is doubtful whether this bust is antique.

162. **Nereid** on a sea horse. This group is important on account of the subject which is very rarely treated. — The feet of the nymph and the two legs of the horse are modern.

163. **Septimius Severus**: a lively and fine head, which is a proof of the wonderful skill of some artists in that time. He reigned 17 years and 8 months.

164. **Julia Domna**; the wife of Septimius and mother of Geta and Caracalla. She is represented in this bust, with all that beauty, grace and majesty which rendered her so famous in Roma and Syria.

165. **Septimius Severus.** Another bust.

166. **Julia Domna.** Another bust of the same empress, in the age in which she had lost something of her peculiar beauty, but not her noble and dignified look.

167. **Albinus,** who competed with Severus for the throne of Rome, and kept the title of Augustus for several years. This bust is in alabaster, and this peculiarity makes it particularly remarkable.

168. **Antony Caracalla.** This surname was given to him on account of his being used to wear a gallic dress just called Caracalla. This bust represents this emperor at the time when he had lost that courteous countenance and those graceful features, which had formely rendered him so dear to the people and Senate. It is a fine work of art, and so much more remarkable, as it is rare to find one so good in an epoch which was called the last breath of the Roman Art, as it just preceded the decay which it had to suffer under the reign of Adrian. Caracalla reigned six years and two months.

169. **Discobolus.** A splendid specimen of the grand style of the antique Greek art. It was formely believed to be one of Niobe's sons, but Visconti thinks it is an antique copy of the Discobolus from Miro. — The hands,

a part of the right leg and the trunk on which the other leg is leaning, are new.

170. **Hygea,** the goddess of health and companion to Esculapius. She is feeding a serpent. Her drapery and the dressing of her hair are to be remarked. — The neck with a part of the head, a half of the left arm and a part of the right one are modern.

171. **Plautilla**; the wife of Caracalla: in her prime. A bust.

172. A **Cippus,** with an inscription.

173. **Geta,** the brother of Caracalla, who stabbed him, in the arms of their own mother Julia Domna.

174. **Plautilla**; another bust.

175. **Geta**; another bust.

176. A **Cippus,** with an inscription.

177. **Apollo.** He is resting and has one of his feet on a tortoise. — The legs and the left arm are modern, and the head also is probably not antique.

178. **Jupiter,** with a thunderbolt in his right hand, as a sign of his power over men and gods. The figure is partly clad in a mantle, which gives it a character of great majesty. The right arm and the feet are modern.

179. Another **Cippus,** with inscription.

180. **Geta.** Another bust, representing him in his youth.

181. **Macrinus,** who conspired against Caracalla and was his successor. He reigned during one year and two months, with his son Diadumene.

182. **Macrinus,** another bust in which the beard is a little different from that of the other, just as it is in other portraits of this emperor as seen in some medals.

183. **Diadumene,** in his childhood.

184. A **Cippus,** with an inscription.

185. A **Cippus,** with masks carved on two opposite

sides. Such cippi were used as a sign in theatrical performances.

186. **A wounded soldier,** leaning on his left knee, while the right thigh is pierced by an arrow, a part of which is thrust in the wound. It represents a foreign soldier, as there is nothing Roman in the dress. The arms, a part of the neck, the shield and the feet are modern.

187. **Juno:** remarkable for a peculiar expression of majesty. — The arms and feet are modern.

188. **Macrinus.** Another bust.

189. **Cippus,** with an inscription.

190. **Marcus Aurelius Antoninus Heliogabalus.** He was a very handsome youth but so dissolute and cruel that he was considered the most disgraceful of the worst tyrants who ever sat on the throne of Rome. He was only 14 years old when he ascended the throne, and was killed after three years and nine months of reign, in 222 A.D.

191. **Diadumene,** in his childhood. A bust.

192. **Alexander Severus,** the son of Julia Mammea, by whose counsels he demeaned himself so wisely on the throne, and with whom he was assassinated by his own soldiers in Germany. This bust well represents his majestic look and natural kindness of disposition. He is clad in a scaly cuirass.

193. A **Cippus,** with an inscription.

194. **Apollo.** He is nude and sitting, and holds a lyre, which is very remarkable on account of its having five cords. — The neck, arms and right foot as well as the serpent are modern.

195. **Leda.** This statue has great artistic value, but unluckily some stains in the marble hinder one from admiring all the beauty of the work. The face is very expressive and the forms of the breast are beautiful: the drapery is of the best Greek style. — The right arm and the feet are modern. — It was given to Francis I dei Medici from Cardinal Lezio.

196. **Julia Aquilea Severa** a Vestal whom Heliogabalus married declaring it right that the wife of a priest of the Sun should be a Vestal. This bust represents her before she had left her primitive state.

197. A **Cippus,** with an inscription.

198. **Alexander Severus.** This bust is superior to the other (N. 192) in artistic value. His dress is that which was called *laticlavium.* The busts of this emperor are rare: even the Museum in Rome had but one, which had been dug out at Otricoli.

199. **Julia Mesa;** the sister of Julia Septimius Severus' wife, who contributed to raise her grandchild Heliogabalus to the throne by means of much craftiness. This bust represents her in rather old age.

200. A **Cippus,** with an inscription.

201. **Maximinus.** He was a barbarian by birth and very daring and uncommonly strong. He was eight feet and two inches tall. He reigned two years, with his son.

202. **Apollo.** A standing statue. The arms, the lower part of the legs, the lyre and the drapery are modern. The few antique parts are very beautiful.

203. A **Cippus,** with inscription.

204. **Esculapius.** A statue similar to that which is in the Public Gallery in Rome (See *Museo Chiaramonti,* 2d vol., tab. IX, page 25). The sandals are to be remarked on account of their peculiar fashion and good state of preservation. — The right arm with the wand and serpent are modern.

205. **Olimpus.** A sitting statue similar to that which is in the group of Pan with Olympus (N.$^{r}$ 51). The pipes of his instrument are sixteen in number. — The left arm, the right hand and the point of the right foot are modern.

206. A **Cippus,** with inscription.

207. **The fore part of a pedestal,** with a Greek inscription.

208. **Bacchus,** in a group with Ampelus or Acratos. He holds a cup with his right hand and rests the other on the head of the little Ampelus, who is sitting on an urn, embracing Bacchus' right leg. On the ground are some masks of satyrs and bunches of grapes. — The torso and part of the legs of the principal figure are the only antique parts of this group: all the rest is modern but very cleverly made.

209. **Esculapius.** This statue has a remarkable expression of a noble character. His left arm is leaning on a knotty stick, about which a snake is twined. This statue was probably once grouped with another, and very likely with Hygea; as the trace of a hand, which seems to belong to the figure of a woman is visible on the left shoulder. The modern parts of this statue are the right arm, the left hand, the feet and the stick with the snake.

210. **Maximus**; the son of Maximinus, who reigned during two years with his father, and was killed at the siege of Aquilea (238 A. D.).

211. **Maximus.** Another bust of the same.

212. **Marcus Aurelius**: a statue. The figure is nude and represents the emperor in his youth, with a globe in his hand. It was perhaps made for a temple and seems to belong to the best epoch of antique Roman art. — The right arm, the hand with the globe, the legs and part of the drapery are modern.

213. **Gordianus** the African or the Father. No other bust of this emperor is known. He was raised to the throne in spite of himself, and did not reign longer than ten months.

214. A **Cippus**, with an inscription.

215. **Julia Mammea**; the mother of Alexander Severus: a beautiful, elegant, and courageous princess. This bust has little value as a work of art.

216. A **Cippus**, with an inscription.

217. **Salominus**: a child; the eldest son of Gallienus. He is crowned with laurel. He is named *Valerianus* in

the medals. The artistic value of this work is superior to all which the best artists produced in Rome at that time.

218. A **Cippus,** with an inscription.

219. **Pupienus.** He was elected to the throne on account of his virtues, but he was soon assassinated by the Prætorian guards.

220. A **Cippus,** with an inscription.

221. A **Cippus,** with an inscription.

222. **Pupienus**: another bust.

223. **Leda.** A statue smaller than life. — The head, the arms, the swan and part of the drapery are modern.

224. **Apollo**: a statue, similar to that which is in the first corridor (N.r 119). The figure is nude: a sea bird is at its feet. The half of both arms, the feet and a part of the drapery are modern.

225. **Gordianus Pius**; the third emperor who had this name. He was elected by the prætorian legionaries and was killed by the order of Philippus at Zaite on the Euphrates. His reign lasted six years.

226. **Tranquilla**; the daughter of Misitheus and wife of Gordianus: a very goodnatured woman. Her busts are rare.

227. A **Cippus,** with an inscription.

228. **Gallienus,** this bust is much better executed than might be expected in an epoch in which art had already begun to decay, as it then did still more under Clorius and Galerius. He reigned seven years with his father Valerianus, during which time thirty tyrants occupied the best provinces, which had rebelled against his authority.

229. **Melpomene or Clio**: a statue by Atticianus, a Greek sculptor not much renowned, who lived in the third or fourth century. His name is written on the base. The head, left arm, right hand and a part of the lyre are modern.

230. **An ancient breast-plate,** in a Roman fashion, in marble. It is a military trophy, and is certainly Roman, as Greeks did not allow such monuments of individual glory to be made in any solid materials like marble or stone, so that no Greek trophy is ever to be found. — It was brought from Rome in 1788.

231. **Trajan Decius,** who died in the year 249 of the present era. His busts are very rare. His features reveal much of that bravery and kindness, which rendered him dear to his subjects and soldiers. He reigned two years with his son Etruscus or Herennius.

232. **Salonina,** the wife of Gallienus. She honoured the throne by the best virtues proper to her sex.

233. **Probus**: famous on account of his uprightness and his victories. He would perhaps have restored the empire, which was then falling into ruin, had he not been killed in a military sedition.

234. **Gallienus**: another bust.

235. **Carino,** the son of Caro and Magna Urbica. He became execrable to everybody in consequence of his tyranny over the Gauls. He was killed by a tribune in the second year of his reign.

236. **An altar** dedicated to the Lares of Augustus. On its front there are three figures, and a chicken. The figure in the middle bears a Lituus (the wand of augurs) in its right hand; the one at its left side holds a plate (*patera*) in one hand, and a vase with some fruits in the other. On the right side of the altar are two crowned figures, one of which carries a drinking horn (*potorium cornu*) and a *patera*, and the other a drinking horn also, and a pail. On the opposite side is a winged Victory standing by a trophy: on the back of the altar is a wreath of oak between two olive branches, a *perfericulus* (a kind of vase to pour libations on *pateras*) and a *patera*.

237. **Quintillius**; the brother of Claud II. A bust. He possessed many of the best qualities of an honest and worthy man, but very few of those which make one

worthy of sitting on a throne and ruling others. His reign lasted but twenty days.

238. **Sleep.** A winged nude boy in black marble. He holds two poppies and the horn of dreams. It is placed on a funeral cippus bearing an inscription which dedicates it to *C. Telegennus.* On the back of the cippus the door of Hades is figured, above which is a *lituus,* a *perfericulus* and a *patera.*

239. **Philip the Elder**; the son of a chief of robbers, who usurped the throne and reigned five years with his son Philip the younger. This bust is rare as there are very few of this emperor and is also interesting as a specimen of what the art produced in an epoch in which it had already degenerated. Its artistic value is however small.

240. **Constantine the Great**: a bust. A work of little value in itself, but good in comparison of the generality of artistic productions in its time. Its style resembles that of some medals. Busts of this emperor are very rare. The Museo Capitolino has none in its collection, as it also wants others which are to be found in this.

## *The Hall of Niobe.*

*Peter Leopold* had this hall constructed in 1779, in order to collect here the splendid antique statues of Niobe and the Niobidi, which some years before (1772), he had ordered to be transported to Florence from the garden of the Medici Villa at Rome where they had been not very wisely placed.

The whole group is believed to have been composed of sixteen statues, the pedagogue included, but the number of Niobe's children is doubtful. Homer speaks of twelve, but according to other poets or historians they should be 3, 5, 10, 14 or even 20. In our collection there are fourteen, but two of them are so similar that they seem to represent the same personage, and two others probably do not belong to the group.

Niobe, the wife of Amphion and daughter of Tantalus, according to Ovid and Apollodorus, used to boast of the

number and beauty of her children and dispised her sister Latona who had only two, Apollo and Diana. Latona felt deeply offended and revenged herself by instigating her two children against the *Niobidi*. Apollo killed the sons and Diana the daughters; and the unhappy Niobe (as Homer relates) was then petrified by the cruel sorrow she experienced.

Ovid supposes the massacre to have happened in the hippodrome by the walls of Athens, and according to other poets Niobe's metamorphosis took place on the Sipyle, a mountain in Lybia, while her children were killed in Thebes.

These splendid statues were dug out in Rome close to the gate of S. Paolo in 1583. Cardinal Ferdinand de' Medici purchased them for the sum of 7938 francs, and placed this famous group in his palace in Rome (*Villa Medici* now *Accademia di Francia*).

Some of the heads of these statues have often been cast in plaster and carefully copied and studied, and casts of the whole family were requested by several Academies in Europe. Winckelmann, in describing these statues says that Niobe's daughters were struck by Diana's arrows, and their attitude, in fact, represents that anxiety and bewilderment which is caused by the fear of a death, which is imminent and inevitable. The prelate Fabbroni has written and published a monograph on this group, and had good drawings of these statues engraved and published in his book. Montfaucon has also published in his first volume (p. 107) an engraving by Perrier, representing this group as it was set in the Villa Medici at Rome, where the children formed a circle of which the mother stood in the middle.

It is also to be remarked that in the Museum at Rome there are two statues, which certainly belonged to another group similar to this. One of these to which the head and arms are wanting is exactly like the Niobide N° 246 of our group. It was once in the Quirinal palace, among the monuments collected by cardinal d'Este, in the Villa Adriana. A head of Niobe is in England, another head of one of the daughters is in the gallery at Munich, which is a proof of the old celebrity of these statues.

As to the way in which they were grouped many different opinions have been given, but nothing is known with certainty. The most reliable is that of Mr. Charles Robert Cockerell, a very clever English architect, who spent a long time in Greece to study the remains of the antique monuments of that classic country, which was formely the cradle of the arts and sciences. According to his opinion these statues were destined to decorate the front of a temple. Returning from Greece in 1816 and being in Florence, he studied all these statues with great care, and made the drawing that is now exhibited in this hall, and in which he only put the fourteen figures of our collection.

Their different sizes and the progressive diminution of their height, as well as their various attitudes and the harmony, in short, resulting to the whole group from placing them as Mr. Cockerell did in his drawing, all seems to be a proof of what the clever English artist has conjectured. This opinion has also a good support in some words of Pliny about a group of Niobe's family, which existed at Rome in his time, taken from a temple of Apollo Sosienus, and which was a work of Phidias and Praxiteles.

The *Arduino* and Monsignor Fabbroni, then quote an antique Greek epigram which attributes this group to Praxiteles.

These statues in fact, since their discovery, were always reputed to be monuments of the greatest importance, particularly on account of their extraordinary value as works of art, and if they are not all equally excellent there are few of them which might not be considered worthy of being attributed to the most celebrated artists of Greece.

The learned Royal Antiquary Cav. Zannoni, in his praiseworthy work, edited in 1819 « *Galleria di Firenze illustrata,* » speaks of these statues with much erudition, and what he says is perhaps all that it was ever possible to discover on this subject.

241. **Niobe.** A colossal statue representing Niobe in the act of praying the gods that her youngest daughter who has found refuge in her bosom, may be saved. She

is clothed in a long thin robe, and the daughter is dressed with that kind of garment which the Greeks used to call χιταγ. — The right hand of the mother and the left foot of the girl are modern.

242. **A young woman.** The original place of this statue was perhaps by that of the dying brother (N. 244) as its eyes are just cast down with an expression of deep compassion and noble sorrow. The arms, a part of the dress and mantle, and the right foot are modern.

243. **A young woman.** The artistic value of this statue is inferior to that of all the rest in this group. The head is perhaps not original or it has at least been spoiled in some attempts at restoring it. — The hands, the feet and a part of the drapery are modern.

244. **The dying son.** He is entirely nude and lying on his mantle. The attitude is noble and expressive; the mouth is half open, the breast swelling and the terrible aspect of approaching death is manifest in every part of the body. — The right arm and foot are modern.

245. **The wounded son.** Half nude and kneeling, the left hand pressing the wounded side. It is doubtful whether this statue belongs to the Niobe family: it was once considered to be a Narcissus. — The left hand and foot are modern.

246. **A young Niobida.** A girl in the act of flying away. Her beautiful head expresses amazement and sorrow. She tries to defend herself by raising and spreading the edge of her dress. — The left hand and foot are modern.

247. **The pedagogue.** A bearded old man clad in that military costume which was then called *paludamentum*. He seems to be in the act of running, to the Hippodrome to defend his pupils. Some archæologists have supposed him to be Amphion their father: it is Winkelmann who thought this statue to represent the *pedagogue* or tutor of the young Niobidi. — The arms are modern, and very likely the head also. — In the Louvre Museum there is a statue like this grouped with one like that of the youngest Niobide (N° 256).

248. **A young Niobide.** A standing statue, of a youth, half nude, in an attitude of terror. He is lifting his mantle or *clamys* so, as to make a shelter of it for his head, while he is flying from the danger by which he is threatened. This statue is the best in the group: the expression of the head is marvellous; the forms of the whole body are beautiful and noble; the foot which is trampling upon the ground is wonderfully modelled. — A half of the right and the whole of the left arm and a half of the right leg are modern.

249. **A young daughter.** A work of not great artistic value. The neck and arms are modern.

250. **A young Niobide.** Half nude, in the act of lifting his *clamys* as a shelter in his flight. The movement of a flying person and the expression of fright are remarkable in this figure. — The arms, the right leg and a part of the mantle are modern.

251. **A young woman.** This statue is thought not to belong to this group, but to represent a Psyche, as it is just similar to one of this subject, which is in the *Museo Capitolino.* The wings have probably been cut off. — The arms, and several parts of the drapery are modern.

252. **A young Niobide.** A nude statue, similar in its movement to N° 255. A piece of marble which covers the left leg seems to indicate that this statue is made to be looked at from the opposite side. — The right arm is modern: the neck and some other parts are restored.

253. **A young Niobide:** quite nude. There is a wound in the side on which the right hand rests. The head is turned upward with an expression of pain and resentment. The right leg is shrinking in the contraction of the muscles caused by the smarting of the wound. This figure is one of the finest in the group and is also very well preserved, as the point of the nose is the only part restored.

254. **A young Niobide.** Similar to N° 253, or rather

a copy of it, with a slight modification in its movement, and less skill in the modelling of some details.

255. **A young Niobide.** Similar N. 252. — The right hand, the nose and the mouth are modern.

256. **The youngest of Niobe's sons.** In the act of flying, and turning his head back with an expression of pain and dismay. The body is partly covered by a *clamys,* waving in the wind. — The right arm and left hand are modern.

257. **One of Niobe's daughters.** The expression of the head, the style of the drapery and other characteristics of the figure are so similar to those of the group of the mother with the youngest daughter, which stands next to it that one might easily attribute it to the same author. The arms are modern.

The following *busts* complete the decoration of this hall.

258. **A bust of a man.** The head is very beautiful and particularly remarkable for the peculiar shape of the skull. It was once believed to be a portrait of Fabius Maximus.

259. **Jupiter,** a colossal bust. Majesty, power and benevolence are expressed at the same time in the features of this splendid head. In the *Museo Pio Clementino* there is a bust similar to this.

260. **Neptune.** A colossal head.

261. **Pompey.** A modern bust with the head in porphyry; admirable considering the difficulty of carving this kind of granite.

## *Hall of Inscriptions and Sculpture.*

The Greek and Latin inscriptions collected in Florence when Mr. Gori transcribed them in his book, are now almost doubled and have been divided by Mr. Lanzi into classes, following the example of the collections existing in Rome and Verona.

The 1st class contains the inscriptions dedicated to the Gods and their Ministers;
the 2d to the Caesars;
the 3d, the 4th to the Consuls and Magistrates of Rome;
the 5th to Public Shows and Amusements;
the 6th to Warriors;
the 7th to the Manes of the Dead;
the 8th to Marriages;
the 9th to Freedmen;
the 10th to the Tombs of the Christians;
the 11th Epigraphs;
the 12th different inscriptions.

Two more classes of Latin and Greek inscriptions on various subjects have been added later, which are not numbered.

262. **Bacchus and Ampelos.** This group is larger than life and is a specimen of the best antique Greek style. Bacchus is gently leaning on Ampelos' left shoulder, while the young Faun, with a malicious smile, shows him a goblet, which he holds in his right hand. The hooked stick and the flageolet are hanging from the trunk of a tree; the flageolet has ten pipes, which number is uncommon, but may be the fault of the sculptor.

A similar group in the Museum at Rome differs only in one particular from this, which consists in Bacchus being bare-footed, while this one wears hunting sandals. The head of the god has a remarkable expression of nobility and is wonderfully executed. The head is in one piece with the rest of the statue and very well preserved, and has not been reset as was once erroneously asserted. It was dug out at Rome by the Porta Maggiore, and bought by Ferdinand II of the Medici.

This group is placed on an antique Egyptian monument representing a *Pompa Isiaca* (Pomp of Isis). It is a round altar of granite adorned with a bas-relief. Lanzi thinks it belongs to an epoch preceding the century of Adrian. An engraving representing this altar is published in Father Kircker's *Edipo Egiziano,* v. 3, p. 426, and also by Montfaucon; v. 4, table 286; and

Mr. Zannoni has given a splendid description of it, with five drawings in his *Galleria di Firenze.*

263. **Mercury.** Life size. A splendid antique statue, in a state of perfect preservations. It is perhaps the *pacific Mercury,* as it is often represented in some antique medals. Many copies of this statue are to be found in various museums. The half of both its arms is modern.

264. **A priestess.** As large as life and particularly remarkable for its fine drapery, which gives a noble aspect to the whole figure. The head and left hand are modern.

This statue is placed on a Cippus, bearing an inscription; P. Ferrarius, Hermes; which was found in the environs of Pisa. There are also figures of various *toilette* utensils, and the measure of the Roman foot; the longest ever known, corresponding to 1881 $^1/_{45}$ of the Parisian foot (ancient measure).

265. **Venus genitrix.** A statue in the best Greek style with noble and grand proportions. Her body is almost intirely clad in a very light garment, which adorns her beautiful form without hiding it. — The right arm, and the left hand are modern. The *tibia* in the restored hand has been added by the restorer, who probably mistook the subject of the statue.

266. **Venus Urania.** One of the finest statues in this gallery. — She is represented in the act of dressing a lock of her hair with the right hand, while the left is holding a cloth which covers her from the waist down to the feet. Her head is crowned by a diadem coloured red and gold, on which hollow spaces are visible, a proof of its having been formely enriched with precious stones. Both the arms are modern.

It was discovered at Bologna, by the grand duke Ferdinand II in 1657.

The base of this statue is a splendid cippus of the best Greek style, adorned with bas-reliefs representing three bacchantes and Agave bearing the head of Pentheus.

267. **Carneades.** A bust in good style and perfect state of preservation.

268. **Ovid.** A bust, much restored; and its authenticity is doubtful.

269. **A horned and bearded head,** placed on a cippus dedicated to *Hateria Superba* when one year, six months and 25 days old; who is represented upon it in bas-relief, with a dove held in her left hand and another at her feet. A dog is also standing near her to which she presents a bunch of grapes. Two genii hover above the scene with garlands in their hands.

270. **Head** supposed to be the portrait of Marius.

271. **A bearded head,** adorned with a garland.

272. **Sarcophagus.** This sarcophagus is oval and adorned with figures of children and genii in bas-relief. Above are twelve small Roman urns kept in a chest, and others similar to these, not numbered, are all around in this room.

273. **Unknown head,** of mediocre artistic value.

274. **Scipio.** This bust is a clever work and very rare, as few portraits of this personage have been preserved to the present time.

275. **A head of an old man,** in black stone (*Lapis suillius*). It was once supposed to be a portrait of Euripides.

Underneath is a sepulchral cippus dedicated to Julius Theopompus, as appears from a Greek inscription, which is under a bas-relief representing Cupid and Psyche.

276. **Cippus,** upon which is placed a beautiful head of a goat, in a very rare black stone, stained with white spots. — It was brought from Rome, in 1788.

277. **Sappho.** A bust.

278. **Alcibiades.** A bust.

279. **Sophocles,** the Greek tragic poet. A bust.

280. **Aristophanes.** A bust, with a Greek inscription.

281. **A small statue,** carved in a kind of dark basalt, representing a Roman youth. The head is modern and somewhat like Britannicus.

282. **A large bas-relief,** fastened on the wall, supposed to represent the emperor Gallienus going to the chase. He carries a long spear (*venabulum*) and is followed by his horse led by a soldier. The work is rough, and seems to have been made to decorate a frieze.

Around are also fixed on the vall several beautiful portraits, among which, worthy of particular remark are those of Pompey, Seneca, Demosthenes, Homer and Plato. The last one (a dimin. figure) is the most precious, and very rare, as it bears the name inscribed in Greek. It was sent from Greece to Lorenzo il Magnifico by Jerome Rossi of Pistoia.

283. **A small statue,** in white marble. The figure is standing, the elbow leaning on a kind of column. Beneath is a sarcophagus with genii who bear the emblems of Mars.

284. **Eon,** the Persian Divinity; a strong and monstrous figure, with snakes twined upon it.

285. **Bacchante**; a bust. The head alone, which is basalt, is antique. The rest is in oriental alabaster and various kinds of coloured marble.

It is placed on the fragment of a column, which bears an inscription.

286. **The head of an old man.**

287. **Solon**; a bust, bearing an antique inscription, which makes it very precious, by affording a sure proof of its authenticity.

288. **An unknown man**; a bust. The head and neck are in basalt, the tunic is in white marble, and the mantle in gray marble.

289. **A figure seated,** in a consular dress. — The head is modern.

291. **A large bas-relief,** fixed on the wall; representing an Allegory, which Gori thinks to be the Earth fertilized by the benignant influence of Air and Water. The Earth is personified by a woman sitting between two animals, and holding two children in her arms, and

fruit and flowers in her apron. On her right is another woman representing the Air, who is sitting on a big figure of a bird, on her left also an allegorical figure of Water, leaning on a sea-monster. — This bas-relief is nine feet broad and 4 $^1/_2$ high.

292. **Silenus** (smaller than life), drunk and lying on the ground, with his eyes half shut as if unable to keep them open. One of his hands is resting on some bunches of grapes, ond the other is trying to raise a goblet to his lips. His feet have the true *soccos,* which were used by the ancient comedians.

This statue is placed on a sarcophagus on which are carved some figures of boxing *genii.*

293. **Head of an old man,** in perfect preservation.

294. **Socrates.** A skilfully worked head; but the nose has been restored.

295. **The head of an unknown old man.**

296. **Anacreon**; a bust.

297. **An unknown female.** A bust.

298. **Erma,** with the head of an old man, worked with skill.

299. **Mark Anthony**; a colossal bust, not very well preserved but rare.

300. **Demosthenes**; the head alone: very expressive.

301. **Aratus,** a bust.

302. **Cicero,** a bust larger than life. The head alone is ancient and wonderfully well preserved, and certainly belongs to the best epoch of Roman art. All the rest is a restoration. — This bust was purchased by Ferdinand II of the Medicis, from the Ludovisi family in 1669.

303. **An urn for the ashes of the dead**; in marble, adorned with beautiful carvings, and bearing a Greek inscription, in which the name of Agaton is read.

304. **An unknown male head.**

305. **Hyppocrates,** a bust. The face is remarkably well worked and expressive.

There are fourteen other busts placed above in this room, but most of them are unknown.

## *Cabinet of the Hermaphrodite.*

306. **Hermaphrodite,** lying upon a lion's skin; a splendid statue similar to one in the Paris Museum belonging to the Borghesi collection. The lower part of this statue has been so cleverly restored that it perfectly agrees with the upper portion which is antique and is considered a master piece of Greek sculpture. The part restored is also in parian marble. — It was purchased by the Grand Duke Ferdinand II of the Medicis from the Ludovisi family, in 1669.

307. **Fragment of a torso,** a splendid piece of work, so much more admirable as it is in basalt, which is very hard and not easily carved.

308. **Ganimede.** The old fragment of this statue, which Stephen Colonna of the princes of Palestrina presented to Cosmus I, was so much admired by Benvenuto Cellini, that he undertook to restore it. The head, both the arms and feet and the eagle are his work, in which he did not at all endeavour to imitate the antique, but only pleased himself with the application of his own talent and skill. — The head is particularly remarkable for the same fineness of execution, which make Cellini's works in metal so admirable.

.... **Bust of Seneca.** It was discovered in the storerooms of the Gallery, in 1864.

309. **An unknown bust,** admirably worked, and very expressive.

310. **The infant Hercules strangling the serpents.** The extraordinary vigour and strength of the future hero is wonderfully represented in this figure of a child, which may be pronounced one of the best works of antique art. An antique bronze statue quite similar to this is kept in the Museum of Naples.

311. **Pan and an Hermaphrodite.** A group of small figures. — That of Pan is almost entirely new, but the restoration has been executed with great skill, and in perfect correspondence with the antique parts of the fragment.

312. **An unknown female bust** of beautiful form and wonderfully executed. It was once believed to be the portrait of Berenice, the mistress of Titus. A royal band girdles her hair, which is dressed in several rows of curls, hanging all round the head and down to the shoulders; a style of hairdressing unusual in the Roman princesses. It is an old Jewish fashion and was used by Mad.e La Vallière et Mad.e Montespan. The curls were probably all false.

313. **A child holding a goose**; a very cleverly worked group, probably intended to adorn a fountain.

314. **Juno**; a colossal bust, in the best monumental style.

315. **A colossal torso of a Faun.** Till 1778 this fragment was the chief ornament of the Gaddi Gallery in Florence. It is now considered one of the finest specimens of antique Greek art, and is not less famous than the celebrated torso, called *di Belvedere,* in the Vatican Museum. Its style is similar to that of the Laocoon.

316. **Antinous**; a splendid monumental bust, in perfect preservation. It was purchased at Rome in 1671, by Cardinal Leopold de' Medici, for the price of 77 scudi (462 fr.).

317. **A child with a goose,** similar to N. 313.

318. **Alexander dying**; a very beautiful colossal head, considered one of the most marvellous productions of antique classic art.

319. **A male portrait,** unknown. The expression of the face is remarkable.

320. **The Genius of death,** or **Sleep.** The restorer has misunderstood the subject, reducing this statue to a Cupid, by putting a bow in its hand, instead of the inverted torch.

321. **Unknown bust**; very expressive, and very well preserved.

322. **Bust of Seneca.**

323. **Cupid and Psyche,** a very pleasant group which was discovered on the Monte Celio at Rome, in 1666. A group like this but a little larger is seen in the Museo Capitolino.

324. **Fragment of a statue** in Parian marble, supposed to represent Bacchus from the goat skin by which it is partly covered. It belongs to the best epoch of Greek art.

325. **A bas-relief,** fixed in the wall, above the entrance, representing a Temple.

326. **A bas-relief** representing the interior of a clothier's shop, made to serve for a sign.

327. **Three pretty female figures.** Fragment of bas-relief.

328. **Jupiter Ammon**; a colossal head in bas-relief.

329. **An Emperor sacrificing**; a well preserved bas-relief.

330. **A Genius,** bearing Jupiter's thunder-bolts.

331. **Two women and a bull**; a bas-relief in a good Greek style.

332. **A pretty child** bearing a vase on his shoulders.

333. **A dying Bacchante**; a bas-relief. See an illustration of this, by the Abbé Zannoni (Illustrazione del vaso Cornisiano).

334. **A tired traveller**; e very expressive figure in alto-rilievo, in perfect state of preservation.

336. **Three Bacchantes**; a bas-relief.

337. **A bas-relief,** the subject of which is similar to that of N. 326.

## *In the Hall of the Portraits of Painters.*

338. **A statue of Cardinal Leopold de' Medici,** the original founder of this famous collection of portraits.

339. **The Medicean Vase,** placed in the middle of the hall.

On this famous urn, generally known under the name of *Vaso Mediceo* a splendid bas-relief of nine figures is sculptured, which represents the Sacrifice of Iphigenia. The young victim is sitting at the foot of an altar before a simulacrum of Diana, and holds a small branch in her hand, with an expression of deep sorrow and resignation. Two *galeati* (young men with helmets) stand by her. The one who looks into her face is supposed to be Achilles. He is partly nude, but wrapped in a mantle, and wears a helmet on his head and a girdle round his waist, on which the forefinger of his right hand is fixed. The other is Diomede, naked, all but the shoulders and arms, from which a mantle falls in majestic folds.

Montfaucon thinks the figure behind that of Achilles to be Ulysses; Lanzi takes it for Agamemnon, and Zannoni describes it as a figure of Menelaos, since Ulysses is generally represented with the *pileus* on his head, and Agamemnon ought to be in mourning. This figure in fact is very like that of Menelaos in the famous group in the *Museo Clementino* (See Visconti, V. IV, Tab. 18) and the calm expressed in it, is quite suitable to that prince, for whom the innocent girl was rather sacrificed than for Diana. Agamemnon is very likely represented in the figure behind these.

The following figures are probably other captains of the Greek army. Another figure of a naked youth, who seems to be walking rapidly, with a short mantle waving down from his shoulders, is supposed to represent the herald Talthybius.

On the upper part of the vase, two vine branches are sculptured in very low relief: the lower part is adorned with leaves and flowers of acanthus.

The use of this vase and of other similar ones has been very well described by Visconti in his illustrations of the Borghesi Gallery, where he quotes the account that Homer gives of ancient banquets. The guests, says he, used to sit at a little distance one from the other; a small table being placed before each of them.

A huge vase stood in a corner of the hall, in which wine was kept mixed with water, from which mixture (*crasis*) the vase was called *crater*. By the means of small vessels the wine was then drawn from it to be distributed to the guest by the cup bearer. These craters were usually made of solid material and also marble, like this one, which was discovered at Tivoli in the Villa Adriana, and is one of the most important monuments of antiquity, certainly belonging to the best epoch of Greek art.

## *In the second saloon of the Flemish and German School.*

340. Upon an oriental alabaster table are: a votive marble foot, with the statue of Jupiter, and two small busts, Vitellius and Adrian.

## *In the saloon of the Italian School.*

341. Upon another oriental alabaster table: Sleep; a splendid marble figure, representing a naked child sleeping: a very remarkable piece of antique sculpture. — Two busts of Seneca on the two sides.

## *In the Tribune.*

342. **The Venus of the Medicis.** Of all the statues of Venus which Rome anciently possessed, and which are mentioned by Pliny, this is undoubtedly to be numbered among the finest, as none so perfect has ever been dug out from the ruins of that wonderful city, which has affordeed so rich a harvest of ancient art treasures. One might say of this statue of Venus that it is among the other statues of that goddess what that

goddess herself is among the other goddesses. Writers of different nations have contributed to its celebrity, which has been continually growing with the ages. The right arm and the lower half of the left are modern, and cleverly done, though far from the perfection of the original.

This Venus is probably not inferior to that of Praxiteles, which was in the temple of Guidus and of which Ovid wrote that her divine majesty alone forbade her to move.

It was found in Adrian's villa at Tivoli, and transported to Florence under Cosimo III, about the year 1677 with the *Arrotino* (the knife-whetter) (346) and the group of the two Wrestlers (343).

Cleomenes the son of Apollodoro the Athenian, was the author of this masterpiece, according to an inscription in the base, which is evidently modern, but may be supposed to have been faithfully copied from the antique one, when the base was restored, as the name of one of the most famous artists of Greece, like that of Phydias, Polycletus, Scopa or Praxiteles would have been chosen if one had intended to attribute a false author to this statue, while that of Cleomenes would be almost unknown, if this statue had not been discovered.

Its height is 4 feet, 7 inches and 8 lines.

343. **The Wrestlers.** This group is considered to be one of the best specimens of ancient Greek sculpture. One of the two athletes has thrown the other to the ground, and is still threatening his conquered antagonist. In each muscle and vein the violent efforts of the wrestling are wonderfully represented. The winner seems to rejoice in his victory, while the other, forced down by the vigorous arms of his fortunate rival bears the expression of impotent wrath. He is still striving to get up again, but his conqueror prevents his stirring by strongly grasping and pressing both his arms. The head of this figure is supposed not to be antique and seems at least to have been retouched but in all the other parts of the group some pieces which are evidently new are small and of little importance. — It was brought from Rome, with the Niobe, in 1677.

344. **The Dancing Faun.** This statue undoubtedly belongs to the best epoch of ancient sculpture. The figure is entirely nude, and is executed with a remarkable knowledge of anatomy: every part of the body bears the features proper to the satyrs, and a kind of convulsive briskness seems to agitate each muscle. It is generally assigned to Praxiteles, but no reliable argument can be adduced to sustain this opinion, except the extraordinary artistic value of the work itself. The figure is dancing and playing rattles (*crotola*) and the *scabillum* or *crepetia*, tied at the right foot; a kind of musical instrument in the shape of small bellows, which gave a sharp note when pressed. Maffei considers this statue as one of the most admirable works of antiquity, but the head and both arms are new, and add a great value to this statue, as they are sculptured by Michelangelo, who made them with such wonderful skill, so perfectly imitating the ancient style that the whole figure seems to be the work of a single artist.

345. **The little Apollo** (*L'Apollino*); so named to distinguish it from the other celebrated Apollo called *di Belvedere*, in Rome; which is bigger than this, and is as noble and grand as this is graceful and fine. It was brought from Rome in 1780, and is similar to the little Apollo in the Albani Gallery. The style is so analogous to that of the Venus de' Medici, that it is supposed to be also a work of Cleomenes. — All parts of this statue are ancient.

Its height is 4 feet, 6 inches.

346. **The Arrotino** (*The Whetter*) or **Lo Spione** (*The Spy*), a magnificent and celebrated statue, found at Rome in the XIV century and brought to Florence in 1677, The figure is nude and represents a man bent on a stone, on which he is whetting a hooked knife, which he holds by his right hand, and presses by two fingers of the left, while his head is turned upwards, with an expression of keen attention.

This statue has long been supposed to represent Cincinnatus, or Manlius Capitolinus, or Milicius, or Accius Nevius, and also the slave who discovered the plot of Brutus' sons in favour of Tarquin, or the one who revealed

the conspiracy of Catilin against the Roman republic. The most learned archæologists now however agree in thinking the subject of this figure to be the Scythian man to whom Apollo gave the order of skinning Marsyas. His attitude, in fact, is just that of a person listening to an order and acting in conformity of it; and his face bears much of the characteristic features of the Scythian nation. Winkelmann then describes a carved stone formely belonging to Mr. Stoch's collection and now passed into that of the Emperor of Germany, in which the Scythian is just represented in this attitude before the figure of Marsyas. A bas-relief also exists in the Borghesi gallery, and another one at S. Paolo near Rome, both representing Marsyas' death, as well as several old medals, in all which the Scythian is represented in the same way. This opinion is finally supported by clear arguments by the Abbé Zannoni, in his celebrated work intitled: « *Illustrazioni della Galleria.* »

This statue in also a splendid master-piece, in a perfect state of preservation.

## *Antique bronze works.*

### *First Hall.*

426. **Head of a horse.** It was discovered at Civitavecchia, and brought to Florence in 1585. It was then used as an ornament to a fountain in the Riccardi palace, and only taken to this gallery at the beginning of this century. It is one of the most remarkable bronze pieces of ancient art preserved to our times.

428. **A torso**: fragment of an antique Greek statue, dug out from the sea shore, near Leghorn, with some other fragments (heads) which are also in this room.

Two of these, representing Homer and Juno, are the most remarkable.

**A tripod**, adorned with three veiled heads, bearing each a star on the brow. They are supposed to represent the Phoebutis, or priestesses of Phoebus, to whose worship this tripod was probably dedicated.

**A tree,** in bronze. A very remarkable work of antique Greek-Roman art.

**A bronze table,** bearing a catalogue of Decurions supposed to be those of Canossa, where this table was discovered. The names of the consuls L. Marius Maximus and L. Roscius Ælianus, which are read at the head of the inscription show that it belongs to the year 223 of the Christian Era. — It was purchased from the Riccardi family in 1816.

*Second Hall.*

424. **Mercury.** A nude boy, communly called *l'Idolino* (the little idol) considered as one of the most beautiful antique bronze pieces, which have reached our days. It was accidentally dug out at Pesaro in 1530, by Alexander Barignano, who made a present of it to the duke Alexander della Rovere. Francis Maria II then gave it to his niece Victoria della Rovere on the occasion of her marriage with Ferdinand II granduke of Tuscany. It had been long thought to represent Bacchus, and considered to be a specimen of the ancient Etruscan art. The base which was made on purpose for this statue at Pesaro, still bears an inscription alluding to the subject then attributed to it: " *Ut potui huc veni Delphis et fratre relicto;* " but according to the authority of Visconti and Zannoni it is now believed to represent *Mercury.*

The base ie also a very valuable work of art. It is adorned with very finely carved emblems relating to Bacchus, and two bas-reliefs representing: *Arianna on her chariot drawn by tigers,* and *the sacrifice of a goat to Bacchus.* The author is unknown.

## *Cabinet of Gems.*

This fine cabinet, built in the form of a tribune, is decorated with four columns in oriental alabaster, and four in *verde antico,* about seven feet high. The six glass-cases contain upwards of 400 pieces of workmanship in *pietre fini,* rock crystal, lapislazzuli etc., sta-

tuettes in jasper and calcedonius; busts, vases, cups etc. all enriched with enamel, and the most precious stones and gems.

All these works were executed in Florence in the time of the Medicis, and their material value, although so rich is in many of them surpassed by their artistic worth.

Eight columns of Sienese agate and eight of rock crystal; eight statues of the apostles in *pietra dura,* by *Orazio Mochi,* a Florentine; some bas-reliefs, busts, vases, also in *pietra dura,* were executed to decorate the altar intended to adorn the splendid Medicean chapel in *S. Lorenzo.*

### Case I (to the right).

A vase in lapislazzuli of 13 inches in diameter, in one piece.

Three small busts of women in jacinth, one of which is enriched with white enamel.

Two small bas-reliefs in gold on jasper, attributed to *Gian Bologna,* but now thought to be a work of *Michael Mazzafirri,* a Florentine goldsmith.

A small vase in agate, with enamelled gold handles, in Cellini's style

### Case II.

On the lower stage.

Two vases in sardonyx, very precious for their size and the beauty of the grain. The name of *Lorenzo de' Medici,* is engraved on both. Their value is inestimable.

A casket in rock crystal, with the life of Christ in 24 divisions, engraved on the reverse side by *Valerio Belli,* of Vicenza, by order of Clement VII who gave it in 1533 to Francis I of France in the occasion of the marriage of Catherine de' Medici with that king's son, then called Henry II.

It is not known how it was brought back to Florence. The inventories of the Gallery bear it registered for the first time in 1635.

This casket is considered to be the rarest work in the collection.

On the middle stage:

Cosimo II kneeling before an altar. A full length, in bas-relief, ornamented with precious stones; executed in the manufactory of works in *pietra dura,* in 1619.

A cup of rock crystal, with a gold enamelled cover, on which are the initials of Diana of Poitiers. Cellini's style.

On the higher stage:

Two vases of rock crystal, one of which is ornamented with admirable engravings, and the other has purposely been left unengraved, not to spoil the extraordinary pureness of its natural transparency.

Three bas-reliefs in gold, attributed to *Gian Bologna* or rather to *Mazzafirri.*

Two small statues representing two of the Apostles, in *pietra dura.*

**Case III.**

A triangular cup in emerald, in one piece.

A statue in *pietra dura.*

Several vases in rock-crystal, agate, and different kinds of jasper.

**Case IV.**

A lapislazzuli vase, ornamented with pearls, and remarkable for the regularity of its white spots.

A red jasper cup ornamented with diamonds, which a small statue of a warrior in enamelled gold on its cover.

A variegated jasper vase, ornamented with pearls.

A Venus and Cupid in prophyry, the work of *Pietro Maria Serbaldi da Pescia.*

**Case V.**

A Grison jasper cup, ornamented with pearls, representing a Hydra, with the figure of Hercules in gold; by *Michael Mazzafirri,* of Florence.

A small casket in rock crystal, surmounted by an uncommonly big pearl, in the form of a little dog.

A small vase in acqua marina.

Another vase in emerald.

A head in turquoise, of an extraordinary size. The eyes are two diamonds

A large vase in blood-red jasper.

A large cup in rock crystal, engraved; with the handles in enamelled gold.

A view of the *Piazza della Signoria,* in *pietra dura,* with bas-reliefs in gold, by *Gaspero Mola.*

A bowl in the form of a bottle, of Spanish coralline, ornamented with pearls and cameos (High, to the left).

A cats-eye or star-stone, of extraordinary size, surmounted by a pearl.

Two small statues of St. Peter and St. Paul, in *pietra dura.*

### Case VI.

A vase in lapislazzuli, remarkable for its uncommun size and the elegance of its shape as well as for its enamelled gold ornaments.

A cup in rock crystal, with a gold handle enamelled. A splendid work, attributed to *Benvenuto Cellini.* It is now believed to be the work of *Masseroni,* of Milan.

A bowl in the form of a sea shell in blood-red jasper.

A small oval cup, made out of a single garnet.

A bust of Tiberius. in turquoise. The gold ornaments are attributed to *Cellini.*

Small statue of an apostle, in *pietra dura.*

In the centre of the room is a table in mosaic, executed in the XVII century; one of the most ancient specimens of Florentine mosaic. It represents the ancient port of Leghorn.

## *Cabinet of Cameos, engraved stones, nielli, ecc.*

This collection of cameos, engraved stones etc. consists chiefly of the numerous and precious objects of this kind that the Palatine princess Anna Maria de' Medici bequeathed to Florence, and that her ancestors had gathered with such munificence and good taste.

It is disposed in 12 compartments. The first, second, third and fourth compartments contain old cameos; the fith and the sixth contain modern cameos, of the XV$^{th}$ century. Antique cut stones are in the 7$^{th}$, 8$^{th}$, 9$^{th}$ and 10$^{th}$ glass-cases; modern ones of the XV$^{th}$ century are kept in the 11$^{th}$ and 12$^{th}$.

We shall only mention the more notable objects.

### Compartment I.

N. 3. Large cameo, in onyx, representing **Antoninus Pius** in the act of sacrificing to Hope, while the Genius of the Empire is throwing some incense on the altar. The extraordinary size of this cameo makes it very rare, although it has been wrought by a mediocre artist.

7. Cameo in onyx, representing a winged **Cupid** playing on a lyre, and sitting on the back of a lion. The name of the author (*Protarcos*) is written under the figures, ΠΡΩΤΑΡΧΟΣ ΕΠΟΙΕΙ.

13. **Apollo in repose.** A pretty little figure in gold, on onyx. A very rare work, once belonging to the *Piccolomini* museum. — See Maffei: *Illustrazioni delle gemme figurate,* vol. III, p. 96.

II.

33. **Iphigenia** recognising her brother Orestes and his friend Pylades. A cameo in onyx,

40. **Fragment of a two wheeled car,** in onyx; restored in gold by *Cellini.*

51. **Head of Dodonean Jupiter,** in onyx. One of the most interesting works in the collection.

68. **Bust of a Bacchante.** A spendid carving in onyx.

III.

86. **The head of Augustus,** under the form of Apollo. A remarkable cameo in onyx.

87. **Head of Augustus;** veiled and crowned with oak. A splendid fragment, in onyx.

109. **Head of Vespasian;** almost full face. A splendid carving in high-relief in onyx.

114. **The head of Livia;** veiled and crowned with fruits, in onyx.

IV.

148. **A wounded stag;** in onyx.

156. **The fall of Phaeton.** A copy of an antique basrelief. A splendid composition.

V.

*Modern Cameos.*

178. **The Body of our Saviour,** supported by an angel. Mantegna school. A large onyx.

180. On one side: **The flight into Egypt,** on the other side: **The Massacre of the Innocents.** A double cameo, in blood-red jasper.

VI.

*Portraits.*

221. **Cosimo the Elder.**

222. **Lorenzo il Magnifico.**

223. **Alessandro de' Medici** (by *Dominici di Polo de' Vetri*).

227. **Catharine de' Medici.**

228. **Francis I,** king of France.

232. **Leo X.**

236. **Philip II.** This cameo is thought to be the work of *Jacopo da Trezzo,* a celebrated Lombard engraver, in the service of the king of Spain.

.... **Bianca Cappello.**

VII.

*Antique cut stones.*

28. **The apparition of Apollo.** Onyx. A wonderfully delicate engraving.

44. **Hercules;** in green jade. It was the last seal of the Florentine republic, used at the time of Cosmus the Elder.

54. **Hercules in Olympus,** with his bride Hebe. A work in amethyst, by *Teucros.*

66. **A Bacchanal.** A drunk Silenus, on his donkey. Onyx.

76. **Tritons;** in amethyst.

VIII.

358. **Bust of Pallas,** in sardonyx.

117. **Two priests of Mars** (Salii) bearing their *Anciles,* on which are some Etruscan letters.

151. **Head of a young Hercules,** cut in cornelian. A splendid work by *Onesas.*

127. **The car of the sun,** surrounded by the zodiac. On the other side: The car of the moon, sorrounded by a serpent, the symbol of Eternity.

IX.

185. **The head of Pluto,** or rather of **Jupiter Panthean.** A fragment in onyx. A work belonging to the best epoch of this art.

190. A bust in sardonyx; thought to represent **Leander.**

203. **Head of Augustus,** in sapphire.

208. **Caius and Lucius,** sons of Agrippa; in cornelian. On the reverse: **Faustulus** with the twins.

219. **Head of Galba,** in cornelian.

220. **Head of Vitellius,** in green jasper.

228. **Bust of Adrian,** in cornelian.

233. **Bust of Lucius Verus,** in cornelian.

237. **Bust of Crispina,** the wife of Commodus: in red jasper.

239. **Bust of Julia Domna,** the wife of Septimius Severus: in acqua marina.

X.

This compartment contains a collection of portraits of Greek philosophers and other personages, all admirably executed. The following ones are particularly to be remarked:

265. **Head of a veiled woman,** in cornelian.

267. **Head of a woman,** resembling Faustina the younger: in green jasper.

130. **Mask of a Satyr,** in lapislazzuli.

XI.

In this compartment there are some modern copies of the collection at Paris; but what is ancient and most rare is the ring bearing a Sphynx (N. 2458) which was used by Augustus as a seal and which was found in his tomb, at Corea, near Rome. This precious ring once belonged to the Riccardi museum, and was lately possessed by Mrs. Margaret Fiaschi-Frosini, who gave it to the Gallery in 1859. — For the description of this ring see *The Genealogy of the counts Guidi* by Scipione Ammirato; *Firenze illustrata,* by Leopoldo Del Migliore and *The life of Richard Romulus Riccardi,* by Lami.

XII.

*Engraved stones of the XV and XVI century.*

371. **Portrait of Savonarola,** in cornelian. A splendid work of *Giovanni delle Corniole.*

372. **Bust of Pope Paul II,** in cornelian; once belonging to *Lorenzo il Magnifico.*

373. **Bust of Leo X,** in jade; a work of *Pier Maria Serbaldi da Pescia,* or perhaps of his rival *Michele di Paolo Foggini,* called *Michelino.*

374. **Portrait of the same;** a seal in porphyry.

384. **A marriage allegory,** in calcedony; attributed to *Valerio Vicentino.*

386. **Ring** ornamented with a head, in sapphire. A modern imitation of antique style.

Then follow eight glass-cases containing about 87 ancient cameos, 7 carvings in gold, 20 Etruscan scarabees and 403 ancient and modern engraved stones, all bequeathed to the Gallery by *Sir William Currie,* in 1863. In this collection the *head of a nymph* engraved by Dioscoride is worthy of particular observation.

On the wall opposite the window is a mask of *Dante*, a plaster cast taken after his death. This mask was bequeathed to the Gallery by the Marquis Charles Torrigiani, in 1865.

On each side of this is a small case in the form of a tripod, containing a number of ancient Roman jewels, also the seal of the Medicis, bearing the words: COSMUS R. P. FLOR. DUX. ET EJUS CONSILIARII: a work of Dominic di Polo (1532).

In the left corner is an original sketch in wax of the famous statue *il Pensiero* (Thought) by *Michael-Angelo*, which decorates the tomb of Lorenzo il Magnifico in the Medicean Chapel by the church of S. Lorenzo. There is also a *silver vase* belonging to the XVII century, and bequeathed to the Gallery with the above mentioned precious objects by Sir William Currie, in 1863.

In the opposite corner is a splendid *collection of crystals and coloured potteries*, some of which are Etruscan and have been discovered at Chiusi.

Some small *portraits of the Medici*, of the *Bronzino school* are also seen in this room; the same which once adorned the studio of Cosmus I in his palace.

There are also some fine *miniatures on parchment*, belonging to the XIV and XV centuries, among which are two portraits executed by *Giovanna Garzoni*, representing Amadeus I of Savoy and his wife the Duchess Christine; a praiseworthy collection of small portraits of the Valois; several *copies* of different paintings of *Andrea del Sarto* and *Correggio*, executed by *Gio. Battista Stefaneschi* of Monte Senario, and a very accurate *copy of Michael-Angelo's Last Judgment*.

A splendid enamel of the French school is also to be admired here, representing *the Holy Virgin and Child;* the copy of a painting of Adrian Van des Werff, in a rich frame ornamented with precious stones and the coat of arms of the Medici; the portraits of Louis XIV and Marshall de Turenne *in pastello*, by Robert Nanteuil, and some others by Rosalba Carriera, Anna Fratellini, Benedetto Luti, etc.

# PART THE SECOND

## *Frescoes on the ceilings of the Corridors.*

The frescoes on the ceiling of the first corridor were executed by *Alessandro Allori, Gio. Maria Butteri, Giovanni Bizzelli* and *Alessandro Pieroni,* although they are commonly attributed to *Bernardino Poccetti* who is simply the author of the ornamental figures on the angles of the vault of the Tribune. The subjects are all mythological or allegorical; the style is that which Vitruvius describes (book VII, chap. V) and Raphael revived, and is now called *alla Raffaella.* The date MDLXXXI which is seen in the twentieth compartment of the first corridor, probably indicates the epoch in which the decoration of the vault was begun.

The frescoes of the 2d and 3d corridor were executed by *Cosimo Ulivelli, Angelo Gori, Jacopo Chiavistelli, Giuseppe Tonelli* and *Giuseppe Masini,* in the second half of the XVII century, on subjects suggested by Count Ferdinand Del Maestro and Laurence Panciatichi. The fire which invaded a part of the third corridor in 1762, completely effaced the decoration of the last twelve divisions of the vault, which were then remade by *Traballesi.*

The subjects treated in the frescoes of the first corridor are quite fantastical and grottesque, we shall therefore

only mention those of the second and third ones, which are as follows:

*2d Corridor.*

1. St. Charles Borromeo and St. Philip.
2. The foundation of the order of St. Stephen.
3. Etruria.
4. A personification of Sanctity, with a glory of several Florentin Saints.
5. Piety.
6. The General Council of Florence under Pope Eugene IV in 1439.
7. St. Dominic and St. Francis.
8. The principal virtues of the grand-dukes Cosmus I, Francis, I, Ferdinand I and Cosmus II.

*3d Corridor,*

1. Florence.
2. Some Medicean princes, who reigned before Cosmus I.
3. Portraits of other personages of the Medici family.
4. Portraits of some notable Florentine men, who were liberal to their own town.
5. Fiesole, destroyed by the Florentines in 1010.
6. Portraits of some notable Florentine men, who were liberal to foreigners.
7. Portraits of Florentine men, who ruled on stranger countries.
8. Exploits of Florentine heroes, by sea.
9. Pisa, conquered by Florence in 1406.
10. Exploits of Florentine heroes, by land.
11. Fortune, as a favourer of the Florentine glories.
12. Hospitality of Florence to strangers.
13. Pistoia, famous on account of its civil discords between the Cancellieri and Panciatichi parties, and submitted to Florence in 1382.
14. Civil Prudence.
15. Magnificence in public and private buildings.
16. Erudition.
17. Arezzo: one of the old Etruscan towns; brought into the power of Florence in 1384.
18. Celebrated Florentine ambassadors.

19. Secretaires of the Florentine Republic.
20. Matematicks.
21. Volterra: one of the old Etruscan towns. It was subdued to the dominion of Florence in 1254.
22. Love of Country.
23. Love of Literature.
24. Theology.
25. The town of Borgo S. Lorenzo.
26. Jurisprudence and Legislation.
27. Montepulciano. Submitted to Florence in 1390.
28. Philosophy.
29. Cortona: an ancient Etruscan town. It fell under the domination of Arezzo in 1490, and was sold to Florence by king Ladislaus.
30. Politicks.
31. Musick.
32. Medicine.
33. The town of Colle. Submitted to Florence in 1349.
34. The Florentine Academies, founded in different times.
35. Tuscan Eloquence.
36. Tuscan History.
37. The town of S. Miniato, founded by Desiderius king of the Lombards, and conquered by the Florentines in 1370.
38. Poetry.
39. Sculpture.
40. Architecture.
41. Prato: bought by the Florentine republic in 1350.
42. The Art of Painting.
43. Agriculture.
44. Leghorn. It was sold by the Genoese to Florence in 1421 and ows its prosperity to the decline of its rival Pisa.

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## *Corridors.*

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|---|---|---|
| Length of the first corridor . . . . | Meters | 149,08 |
| » of the second . . . . . | » | 39,47 |
| » of the third . . . . . | » | 147,57 |
| Breadth of each corridor . . . . . | » | 6,40 |

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# PAINTINGS [1]

## *First Corridor.*

Each painting in the Gallery bears a number on its frame, which corresponds to that which is marked in the catalogue.

**1.** UNKNOWN. — Greek-byzantine school. X$^{th}$ Cent.

*The Virgin and Child* seated between two angels. Above the Magis, and on either sides the Apostles, half length, with their particular emblems.

Purchased in January 1889 from Mr. David Ricci at the price of 400 frs. and recognised as an old byzantine work of great value.

**2.** UNKNOWN. — Italian school. XII$^{th}$ Cent. Byzantine style.

*Madonna and Child.* The Virgin seated on a throne formed with some cushions covered by a rich cloth. She wears a brown mantel and presses her divine Child to her breast, who is raising his little hand in the act of benediction. Two half length angels are hovering above; the back ground is gilded and surrounded by a beautiful wreath of pink leaves.

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The crusades had a great influence on Art, on account of the precious records that many of the christian warriors or pilgrims used to bring home from the oriental

(1) Comm. Prof. Gaetano Milanesi has kindly afforded many notices about the names and some dates of the birth and death of the artists mentioned in this catalogue.

cities they happened to visit. It was just in that time that those quaint brown images of the Virgin attributed to St. Luca, who was then tradictionally believed to be the most ancient of all Christian painters, were introduced into Europe, and so enthusiastically admired by our artists that from the eleventh century to the beginning of the thirteenth Art was plunged in darkness and barbarity, never succeeding in extricating itself from the servile and crude imitation of those primitive models.

**3.** UNKNOWN. — Italian school. XII$^{th}$ Cent.

*The Crucifixion.* The feet of the crucified Lord are nailed on separately to the cross; the head is a little bent upon the breast; the eyes are open and staring; the hair is long and falls from the middle of the forehead upon the shoulders. A golden girdle is round the waist of the Saviour, from which a rich cloth, ornamented with gold embroideries hangs down to the knees. Above the head is a scroll bearing the words in golden letters: *Jhs Nazarenus rex Judeorum.*

Both ends of the horizontal arm of the cross bear the figures of the *Maries.* (The left end having been sawed off only one figure is preserved on this side.)

Under these, along both sides of the Saviour are six representations of small figures on golden ground, viz:

1$^{st}$ Jesus Christ washing the feet of the Apostles.
2$^{d}$ Judas kissing his divine master.
3$^{d}$ The flagellation.
4$^{th}$ The deposition.
5$^{th}$ The entombment.
6$^{th}$ The resurrection.

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The Crucifixion was one of the most favourite subjects of Christian artists of the first period, and the Saviour was then always represented alive on the cross, with his feet nailed separately, the eyes open, the look either calm or stern, following the commun belief that our Lord was still alive when Longinus pierced his breast with the spear. This error had been generally accepted in Germany in the XII$^{th}$ century through some insinua-

tions of a certain Peter John who was also supported by the clergy. It was later spread in Italy and would probably have lasted for a long time, had not Clement V condemned it.

The influence that such disapproval of Peter John's opinion had on the way of representing the Crucifixion was not without a certain importance in the progress of art. The feet of our Lord continue to be separately nailed on the cross in the pictures of the first half of the XIII$^{th}$ century according to the tradiction which was still common with us at that time; but the crucified Saviour is then generally represented dead; the eyes are closed; the body is no more stiff, but bent under its own weight; the face is lined with deep wrinkles and bears the expression of long and dreary sufferings.

All this was certainly far from that scientific exactness of representation, which the study of anathomy later afforded to Art; it was yet evidently a step towards naturalism, a first attempt to animate artistic fictions by the expression of feelings and thoughts.

**4.** UNKNOWN. — Italian school. XIII$^{th}$ Cent.

*The Crucifixion.* The feet of the Saviour are separately nailed on the cross; the eyes are closed in a convulsion which is visible in some almost grottesque contractions of the brow; the head is a little turned and bent; the nose is long and narrow; the mouth is broad and surmounted by a thin mustach; a short beard covers the chin. The back ground is gilded: eight small compositions of diminutive figures are beneath the horizontal bar of the cross, representing the following subjects:

1$^{st}$ Christ arrested.
2$^{d}$ *Ecce Homo.*
3$^{d}$ The flagellation.
4$^{th}$ Jesus on the cross.
5$^{th}$ The deposition.
6$^{th}$ Christ buried.
7$^{th}$ The resurrection.
8$^{th}$ The eucharistic bread.

(The extremities and arms of the cross have been sawed off).

**5.** GUIDO DA SIENA (*Guido di Graziano* called). Born 1278, died 1302.

*The Virgin and Child.*

A painter named Guido di Graziano was in Sienna at the same time that one was in Florence, and did not only leave several splendid works, but was also the father of a family of artists, by whom art was honoured for more than half a century, so that it may be said that the Siennese school really received its first impulse from them.

This painting is a recent acquisition made by the hon. Thechnical Committee of the Florentine Galleries and Museums, after the recommandation of one of its members, Cav. Prof. Cristiano Banti, who was charged to examine the work and succeeded in proving its authenticity before his colleagues, who consequently consented to purchase it, as an object of art, which would fill up a void in the series of the antique specimens of primitive painting in our gallery.

Purchased from Mr. Murray.

**6.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Crucifixion.*

**7.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Virgin and Child,* attended by St. Peter and St. Paul. — On the pedestal are three compositions, representing: *Christ in the sepulcre, The martyrdom of St. Catherine,* and *The martyrdom of another Saint.* — On wood. Diminutive fig.

**8.** GIOTTO. Born in 1266, at *Bondone* in the community of Vespignano in Mugello. Died in 1337.

*Christ in the garden.* On the pedestal two compositions in diminutive figures represent: *Christ betrayed by Judas,* and *Christ stripped for the crucifixion.* — On wood. Half life size figures.

**9.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Virgin with the infant Jesus, St. John and St. Zenobius.* The eternal above. On a golden background, in a gothic golden frame.

Taken from the Register-House of Florence.

**10.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*St. Bartholemew,* sitting on a chair and holding a knife in his left hand. Four angels are around him, two of which are playing on violins and kneeling. Above are three small panels in which our Saviour (half length) in the act of benediction, and two Prophets are represented.

It was brought to this Gallery from the suppressed Chamber of Commerce in 1782.

**11.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Virgin* sitting and holding the infant Saviour, and figures of angels around her, bearing pots, with lilies. St. John and St. Zenobius kneeling at her feet. — On wood; diminutive figures.

**12.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Crucifixion,* with small compositions on the passion of our Lord.

**13.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Crucifixion.* On golden back ground. In the lower part of the painting is the Virgin, with St. John and St. Mary Magdalene.

**14.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*St. John the Evangelist,* sitting on a chair, the right hand raised and an open book in the left. Above is a half length Christ with Seraphim and Angels. Under the feet of the saint are three figures representing Pride, Avarice and Vanity. — On wood. Life size.

**15.** LORENZETTI Pietro di Lorenzo of Sienna. His works are known from 1327 to 1350.

*The Holy Virgin and Child,* and four angels on each side. — The name of the author is inscribed with the date 1340. — On wood. Half life size fig.

This painting was given to the Gallery by the Adv. Cellesi, in 1799.

**16.** LORENZETTI Pietro di Lorenzo of Sienna.

*The Hermits of the Thebaid;* representing episodes in the life of some penitents in the Thebaid desert.

This subject has been treated, by the same artist in

the Camposanto at Pisa, but with a different composition. — On wood. Dim. fig.

**17.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*A blessed soul taken up into Paradise,* in the presence of some friends and the priest standing on the temple door. — On wood. Diminutive fig.

**18.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

A half length *Madonna,* holding the infant Jesus.

In the pinnacle the Saviour and two prophets: in the gradino Pity and around her the Virgin, the Magdalene and six figures of other saints, all diminutive and half length.

**20.** UNKNOWN. — Tuscan school XIV$^{th}$ Cent.

The front side of an altar with an image of *St. Cecilia,* surrounded by eight compositions, representing some events in her life, in small figures.

This painting was taken from the church of St. Cecilia to that of St. Stephen, and in 1841 it was brought to this Gallery. — On wood. Dim. fig.

Vasari erroneously attributes it to Cimabue.

**21.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Virgin and Child attended by St. Michael and St. Matthew.* Taken from the church of S. Angiolo di Nebbiano.

**22.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Virgin and Child.* Above *the Annunciation,* and below, two coats of arms and the words: ODI LAUTRA PARTE, from which it is supposed to have belonged to the suppressed Tribunal of Justice.

**23.** THE SAME.

*The Annunciation.* — This painting with the two ones which bear the numbers 8 and 10, formed one piece formerly, and hung in the Cathedral at Sienna. It was then taken to St. Ansano church in Castelvecchio, and in 1799 it was brought to this Gallery. — Inscribed: SIMON MARTINI ET LIPPUS MEMMI DE SENIS ME PINXERUNT ANNO DOMINI MCCCXXXIII. — On wood. Half life size figures.

**24.** MARTINI Simone and MEMMI Lippo of Sienna. — Simone born in 1285, died 1344. — Lippo, born ..., died 1357.

*St. Ansano.* A standing figure holding the palm of martyrdom in his left hand. — On wood.

**25.** THE SAME.

*St. Giulitta.* A standing figure, with the palm of martyrdom in her left hand. — On wood.

**26.** DADDI Bernardo. A florentine painter, died 1348.

*An altar piece divided in three parts:* in the middle is the Virgin with the infant Jesus, to the right hand St. Matthew the apostle and to the left St. Nicholas bishop. Under the gradino, the words: ANO. DNI. MCCCXXVIII FR. NICHOLAUS DE MAZINGHIS DE CANPI, ME FIERI. FECIT. P. REMEDIO. ANIME. MATRIS. ET FRATUM (*sic*). BERNARDUS. DE. FLORENTIA. ME PINXIT. — On wood. Half life size fig.

From the Convent of Ognissanti in Florence.

**27.** GIOTTINO (?)

This precious work of the XIV$^{th}$ century was erroneously attributed by Vasari to a certain Tommaso di Stefano called *Giottino,* a Florentine painter.

Since two painters lived at the same time in Florence, one of whom was called *Maso* son of *Banco,* inscribed among the artists before 1343 and in the association of St. Luke (Compagnia di S. Luca) in 1350, and the other *Giotto di Maestro Stefano* called *Giottino* in order to distinguish him from his famous namesake, Vasari confused the two names, creating out of these two one imaginary artist whom he called Tommaso di Stefano called Giottino. What Vasari affirms about the author of this painting being then undoubtedly erroneous, the best modern critics have long endeavoured to find out whether it belonged to Maso di Banco or Giotto di Maestro Stefano; and although they did not succeed in giving a sure answer to this question, it is yet most probable, as Prof.$^{r}$ Milanesi and some others remark, that this painting is the work of Maso di Banco, whom Philip Villani, Sacchetti and Ghiberti mention, and whom an unpublished document of that time calls *a great master.*

**28.** GADDI Angelo, of Florence son and pupil to Taddeo. Born in 1332, died 1396.

*The Annunciation.* Three small compositions are on the pedestal: *the Nativity; the Epiphany; the Presentation in the temple.* — On wood. Half life size fig.

**29.** NICCOLÒ DI PIERO GERINI, florentine painter. Inscribed among the artists on September 15th 1368, died in 1415.

*The Saviour* in the act of crowning his holy Mother. Underneath are some patron saints of Florence. In the gradino are seen the coats of arms of the Florentine Mint, which ordered this painting from Nicholas Gerini, who was helped in his work by master Simon, until Jacob of Lino, another Florentine painter, completed it in 1373.

Niccolò di Piero Gerini had been intirely forgotten among our painters and his name was only brought to light in 1820, when Latini engraved the representations of our Lord's passion in the assembly hall (*capitolo*) of St. Francis, where Niccolò had signed his name with the year in which he executed those frescoes.

This painting was taken to this Gallery from the suppressed office of the old Florentine Mint, on the 21st July 1863.

**30.** GADDI Angel. Born about 1333, died 1396.

*St. Thomas* touching the Saviour's breast. Above two prophets.

From the Superintendence of the Chamber of Communities.

**31.** UNKNOWN. — Tuscan school. XIVth Cent.

*The Coronation of the Virgin.* A triptyc: St. Francis and St. John the Baptist, St. Ivo and St. Dominic in the side panels. In the pinnacles *the Annunciation* in two separate figures: the Virgin on one side, the angel on the other and *Our Lord delivering souls from Limbo.* — On wood. Half life size fig.

**32.** MILANO (Giovanni da), pupil of Taddeo Gaddi. XIVth Cent.

*A picture in ten compartments,* in gothic style. In each of the five compartments above are two saints: the compartments below which are smaller, contain each a number of diminutive figures of saints, divided in choirs. In the first to the right is the choir of the *Prophets,*

in the second are the *Patriarchs,* in the 3d the *Apostles,* in the 4th the *Martyrs,* in the 5th the *Virgins.*

This precious work had been recognised by Baron Rumhor as the one mentioned by Vasari, which *Giovanni da Milano* executed for the church of Ognissanti in Florence, where it was still in fact when it was purchased by the Government in 1869 to place it in this Gallery. — On wood. Dim. fig.

**33.** UNKNOWN. — Tuscan school. XVth Cent.

*A Saint giving alms to some beggars.*

**34.** UNKNOWN. — XVth Cent.

*The Virgin sitting and holding the infant Jesus* in the act of benediction. Six angels in adoration are around his head. — On wood. With golden ornaments.

Taken from the monastery of Santa Verdiana.

**35.** UNKNOWN. Florentine school. XVth Cent.

*St. Martin,* on a white horse in the act of cutting his own cloak in two parts with his sword and giving it to a beggar who is standing before him. On gold back-ground. Two chalices in bas-relief on the frame represent the coat of arms of the Tavern-keepers. — On wood. Dim. fig.

**36.** UNKNOWN. — Orgagna style. XIVth Cent.

*The Annunciation.* — On wood. Half life size.

**37.** SPINELLO ARETINO? Born 1333 circa, died 1410.

*The Calvary.* In the foreground is the Virgin fainting in the arms of the Maries. At the foot of the cross are St. Mary Magdalene and St. John kneeling: to the right is a group of soldiers throwing dice for the Saviour's vesture. — On wood. Dim. fig.

This painting was purchased in 1870.

**38.** UNKNOWN. — Tuscan school. XIVth Cent.

*The Holy Virgin and Child.*

From the convent of St. Lucy in Via San Gallo in Florence.

**39.** LORENZO (Don) Monaco. B. 1370 circa, d. 1422.

*The Adoration of the Wise Men.* This picture is very valuable on account of its composition, colouring

and finish. *The Annunciation* and two *Prophets* which are seen above were not originally painted to adorn this picture, and are not equally antique. — On wood. Dim. fig.

**40.** UNKNOWN. — XV$^{th}$ Cent.

*The Virgin and St. John* both kneeling and holding the body of our Saviour. Above are the scenes of the passion, below two coats of arms and an inscription with the date 1404. A lunette in distemper. — On wood. Life size.

Bought from Mr. William Spence, on the 5$^{th}$ of July 1882.

**41.** LORENZO (Don) Monaco of Florence. B. 1370 circa, d. 1422.

*Triptyc.* In the middle is the Virgin sitting on a throne with the divine Infant standing on her lap in the act of blessing. Behind the throne stand two angels in adoration. Right and left St. John the Baptist, St. Bartholemew, St. Taddeus and St. Benedict. In the three other compartments is the holy Saviour, the Angelical Messenger and the Virgin. Under the Madonna the words: « Ave gratia plena Dominus tecum. An. D. MCCCCX. » — On wood. Life size.

This painting was formely in the subterranean oratory of the church of Monte Oliveto near Florence.

**42.** UNKNOWN. — XV$^{th}$ Cent.

*The Virgin with the divine Infant enthroned.* At her sides are two Saints.

Purchased from Cavaliere Giuseppe Toscanelli for the price of L. 2750, and then believed to be a work of Cennini as the name of this author is written on the very painting, which signature is however now considered to be false.

**43.** STROZZI Zanobi, of the noble Strozzi family. A pupil of Fra Angelico. Born in Florence, on Nov. 17$^{th}$ 1412, died on Dec. 6$^{th}$ 1468.

*Portrait of Giovanni Bicci de' Medici*, in a red mantle. — On wood.

Vasari says: « In the Duke's storeroom were the portraits of Giovanni di Bicci de' Medici and Bartolommeo Valori, in one painting. » Now the commentators of

Vasari affirm this portrait to be just that of Giovanni di Bicci de' Medici, which has been separated from the other in order to add, to the series of the portraits of the Medicis, that of this old countryman, who is the stock of the two branches of that princely family. It is also to be remarked that all other portraits of Giovanni di Bicci have been evidently copied from this one.

**44.** THE SAME.

*St. Lawrence,* leaning on the gridiron, and holding a flag in his right hand and a book with a palm in the other. Above the figure of the saint, in a circular compartment is a half length figure of our Saviour. Two episodes of St. Lawrence's life are represented underneath on the base of the frame. — On wood. Life size.

**45.** BICCI di Lorenzo. Born 1350, died 1427.

*St. Cosmus and St. Damian:* two standing figures in full length. Above in the compartment, a half length *the Eternal;* in the base of the frame two compositions representing episodes in the lives of these saints in diminutive figures.

This picture, which is perhaps the only authentic one, that is known, of this artist, was executed in 1429 for Anthony Ghezzi della Casa, and hung then long at a pillar in the cathedral, untill it was taken to this Gallery in 1844. — On wood. Life size.

**46.** UNKNOWN. — Tuscan school. XIV$^{th}$ Cent.

*The Holy Virgin* enthroned, and her divine Child on her arm, in the act of benediction; attended by St. John and St. Philip. Above two angels upholding a crown.

Transferred from the suppressed Chamber of Commerce.

**47.** VECCHIETTA Lorenzo di Pietro, of Sienna, called *il Vecchietta.* Born 1410, died 1480.

*The Virgin holding her Divine Son in her lap.* St. Bartholemew and St. Jacques standing, and one of the Magi kneeling, on her right; St. Andrew, and St. Lawrence standing, and St. Dominic kneeling on the left. Four diminutive figures of other saints on the pillars.

Underneath the words: OPUS LAURENTII PETRI SENENSIS MCCCCLVII. QUESTA TAVOLA LHA FATTA FARE GIACOMO DANDREUCCIO SETAIOLO P. SUA DIVOZIONE.

Signora Francesca Petrucci of Sienna made a present of this picture to the Gallery in 1798. — On wood. Life size.

**48.** UNKNOWN. — XV^th^ Cent.

*The Virgin* sitting and holding the infant Saviour. On the right side stand St. John and St. Francis; to the left are the Magdalene and St. Paul.

Above is the Crucifix and to the left and right are St. Peter and St. Paul.

**49.** UNKNOWN. — Tuscan school. XV^th^ Cent.

*St. Catherine.*

Brought from the convent called de' Barbetti in Florence. July 1867.

**50.** UNKNOWN. — Tuscan school. XV^th^ Cent.

*St. Francis.*

Brought from the convent called de' Barbetti in Florence, on July 1867.

**51.** GIOTTO SCHOOL.

*The Holy Virgin with Child,* attended by St. Anthony, St. John, St. Peter and St. Sthephen. — On wood. Dimin. fig.

**52.** UCCELLO Paolo, of Florence, born 1397, died 1475.

*A combat between horsemen.* According to Vasari, this is one of the four pictures, which Paolo Uccello executed by commission from the Bartolini family of Via Valfonda, and which, being much damaged by time, were restored by Julian Bugiardini. A painting similar to this is in the National Gallery in London (N.^r^ 583) and represents the Battle of St. Egidio in 1416, where Braccio da Montone makes Malatesta, the Lord of Rimini, a prisoner. Vasari says that several of the figures in these paintings are intended for some renowned Captain of Fortune of that time. In the right hand corner one reads: PAULI UCELI OPUS. — On wood. Half life size fig.

**53.** BICCI (di) Neri, of Florence. Born 1419, died 1492.

*The Annunciation,* and the Eternal hovering above. Neri di Bicci in his Commentary mentions this painting, which he made in 1458 for the Compagnia di St. Andrea a Mosciano, as may be read in the inscription at the foot of the painting itself. — On wood. Half life size fig.

**54.** THE SAME.

*The Holy Virgin.* A two third length figure, sitting and turned to the left, with joined hands, and the divine child on her knees, with a pomegranate in his hands. Two angels hovering on each side are upholding a curtain. — On wood. Life size.

**55.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The last judgement.* Above is Christ in the act of blessing and on his left the Virgin praying for mercy to her divine Son, surrounded by the Apostles. Beneath are two allegorical choirs of angels: the angels of the Passion and Resurrection, and under these are the blessed and the wicked with demons tormenting and dragging them down to hell.

On the reverse of this painting is the figure of an angel playing a flageolet, and two coats of arms. — A polygonous panel.

Taken from the convent of Annalena, in Florence.

**56.** PESELLINO Francesco di Stefano, of Florence. Born 1422, died 1457.

*The Annunciation* This painting, which was originally made for the church of S. Giorgio sulla Costa, was believed to be lost, when it was rediscovered in the adjoining Monastery. It was brought to the Gallery in 1868. — On wood. Life size.

**57.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The preaching and martyrdom of St. Peter the Martyr.* To the left the saint is preaching to a crowd of listeners, through which a demon in the form of a black horse is rushing, in order to disturb their pious attention. To the right the saint is seen whom a soldier is striking on the head with his sword.

This painting is in the old inventories attributed to Dello; a Florentine painter. — On wood. Dim. fig.

**58.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The Epiphany.* This painting is also attributed to Dello. — On wood. Dim. fig.

**59.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The Holy Virgin and Child;* the infant St. John and two angels.

This painting has been judged to be the work of Fra' Damiante. — A tabernacle.

**60.** BALDOVINETTI Alessio, of Florence. Born 1427, died 1499.

*The Holy Virgin* seated and holding the infant Saviour; attended by several saints. On her right St. John the Baptist, St. Cosmus, St. Damian, and St. Francis kneeling: on the left St. Laurenz, a hermit, another saint, and St. Dominic kneeling.

This picture hung formerly in the chapel of the royal villa of Cafaggiolo, and was brought to this Gallery in 1796. — On wood. Half life size fig.

**61.** UNKNOWN. — XV$^{th}$ Cent.

*The Virgin sitting and holding the infant Jesus on her lap;* behind her, and at her side, stand two angels in adoration with clasped hands. In the centre of the Tabernacle is the Holy Spirit; on the *gradino* a coat of arms and two garlands.

From the Royal Mint of Florence. September 1863.

**62.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

Some young people playing at the game vulgarly called *la civetta* (the owl) on an small square, by the gate of a town. The architecture of the buildings and the dresses of the people are Florentine.

Purchased on the 17$^{th}$ March 1781, from a certain J. Perini, at the price of 20 Zechins. — On wood. Dim. fig.

**63.** ROSSELLI Cosimo, of Florence. Born 1439, died 1507.

*The Coronation of the Virgin.* — On wood. Dimin. figures.

**64.** THE SAME.

*The Madonna and Child.* On each side of the chair is an angel. St. Anthony and St. Nicholas. — On wood.

**65.** THE SAME.

*The Adoration of the Wise Men.* This picture contains several portraits, among which, according to Vasari, is that of Donato Acciajoli. Although Lanzi in his *History of Painting* mentions this picture as existing in this Gallery yet it remained hidden and ignored, until 1857, among the paintings which were kept, excluded from the sight of the public, in the Corridor, then shut and unfrequented, which unites the Palazzo Vecchio to the Pitti Palace and now the Ufizi, and the Pitti Galleries. Vasari attributes this work to Pesello, but senator Morelli, in his book: *Le opere dei Maestri Italiani nelle Gallerie di Monaco, Dresda, Berlino.* Bologna, 1886, p. 353, thinks it to be rather the work of *Cosimo Rosselli.* — On wood. Half life size fig.

**66.** ANONYMOUS Florentine author. XV$^{th}$ Cent.

*The banquet of Ahasuerus to the Lords of his kingdom.* On the left under a bower is a laid table where Ahasuerus is sitting in the midst of his princes, with three musicians in the back ground.

Some Lords come towards the table, two of whom approaching it, kneel down. On the right Ahasuerus followed by four Lords is represented walking along a portico, where a fountain stands. An old man of quality is kneeling at his feet; on the foreground of this scene there is a deer. — Dim. fig.

This painting with the two following ones (67 and 68) decorated the sides of an old trunk and were purchased on the 6$^{th}$ of June 1781 from a certain Giuseppe Morellini, a carpenter, at the price of six zequins.

See the register of the year 1781, volume XIV, to be found in the archives of the Royal Gallery.

**67.** ANONYMOUS Florentine author. XV$^{th}$ Cent.

*The banquet of the queen Vasthi, wife of Ahasuerus.* On the right Vasthi is sitting at the table in the midst of five ladies of honour while the eunuchs are coming to her with the order to go to Ahasuerus. On the left the arrest of Haman. — On wood. Small figures. — See note to N. 66.

**68.** ANONYMOUS Florentine author. XV$^{th}$ Cent.

*Exaltation of Mordecai.* He is seen on the left, dressed in royal vestments, riding on a horse richly harnessed, and preceded by Haman; on his way he is met by two children and two men who, stretching out their hands, applaud him. On the back ground, beyond a terrace Haman is seen hanged. On the right, Ahasuerus, with Esther at his side, walking under a portico. They are advancing towards a door, close to which Haman is sleeping. In the foreground the king and queen are talking with Mordecai who is sitting. — Small figures. — See note to N. 66.

**69.** POLLAIOLO (del) Pietro, of Florence. Born 1441, died 1489?

*Hope.* The figure of a woman seated in a bench, and turned to the left, having her hands clasped on her breast and looking towards heaven. — On wood. Life size.

Vasari in his biography of this artist says: « Several allegorical figures of virtues were painted in the market place of Florence all seated on benches like those on which judges sit. » Those of Pollaiolo are: Faith, Hope, Charity, Justice, Temperance and Prudence, which last is seen in the 3$^{d}$ hall of the Tuscan School N. 1306 where the figure of Strenth by Botticelli is also placed N. 1299.

**70.** THE SAME.

*Justice.* A woman sitting in a bench like the preceding one, and holding a sword in her right hand. — On wood. Life size. — See note to N. 69.

**71.** THE SAME.

*Temperance.* A woman standing on a bench and holding with her right hand a golden vase from which she pours out water in a golden cup placed on her left knee. — On wood. Life size. — See note to N. 69.

**72.** THE SAME.

*Faith.* A woman also sitting in a bench, holds up in her right hand a chalice covered with a patine and in the other hand a crucifix in metal ornamented with precious stones. — On wood. Life size. — See note to N. 69.

**73.** THE SAME.

*Charity.* A woman bearing a royal crown on her head is sitting on a bench and suckling a naked babe which she is pressing to her breast with her left arm while holding up a light with the right one. — On wood. Life size. — See note to N. 69.

**74.** SIGNORELLI Luca, of Cortona. Born 1441, died 1523; a pupil of Pier della Francesca.

*The Virgin holding her divine son on her lap,* and four figures of shepherds behind. Above are two prophets painted in chiaro-scuro.

This picture was ordered by Lorenzo de' Medici. — On wood. Half life size.

**75.** UNKNOWN. — XV$^{th}$ Cent.

A half length *Madonna* in a tabernacle, with the Child, in the act of stretching his arms up to her neck. Architecture in the back ground. — On wood. Life size.

**76.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The Holy Virgin with her Divine Child* lying at her feet, and the infant St. John in adoration. — On wood.

**77.** LIPPI Filippino. Born in Florence in 1457, died 1504.

*The Annunciation.* Taken from the suppressed convent of S. Firenze in Florence, on March 1867. — On wood.

**78.** UNKNOWN. — XV$^{th}$ Cent.

A half length *Madonna,* bearing her divine Son on her arms. — On wood.

**79.** UNKNOWN. — XV$^{th}$ Cent.

*The Virgin and Child* with architectural background. A three thirds lenght figure.

**80.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The Holy Virgin* on a chair, with her Divine Child standing on her knee, and attended by St. Blasius, St. Francis and St. Anthony.

This painting was originally on wood, but it was transferred to canvas by signor Botti of Venice, in order to secure it from further decay.

**81.** PIERO di Lorenzo, called *Piero di Cosimo* (Rosselli). Born 1462, died 1521?

*The Virgin Mary* standing on a pedestal, attended by four Saints: St. Margaret and St. Catherine kneeling before her: all looking up to the Holy Ghost.

Placed in this Gallery in 1804. — On wood. Life size.

**82.** THE SAME.

*A sacrifice to Jupiter,* to deliver Andromeda. — On wood. Dim. fig.

**83.** THE SAME.

*Andromeda delivered from the monster, by Perseus.* This is perhaps one of the pictures ordered by Francis del Pugliese and mentioned by Vasari, Vol. VII, p. 119. In the inventory of the Gallery of 1589, p. 30, this work is said to have been drawn by Leonardo da Vinci and coloured by Piero Rosselli. — On wood. Dim. fig.

**84.** PIERO DI COSIMO.

*The Nuptial of Perseus disturbed by Phineas.* Perseus is represented in the act of petrifying Phineas and his companions, by holding Medusa's head before their eyes. — On wood. Dim. fig.

**85.** LORENZO DI CREDI, of Florence. Born 1459, died 1537.

*The Holy Virgin and the little St. John* kneeling in adoration of the infant Jesus.

Painted on a round table, the frame being one piece with it.

**86.** UNKNOWN. — Tuscan school. XV$^{th}$ Cent.

*The Holy Virgin and Child.*

Taken from the office of the R. Court of Appeal. — On wood.

**87.** VERDI Baccio d'Ubertino; born 1484, died ....

*The Crucifixion.* — This painting was brought to this Gallery, from the convent of Santa Maria Maddalena de' Pazzi, in 1867. — On wood. Life size.

**88.** UNKNOWN. — Tuscan school XV$^{th}$ Cent.

*The Holy Virgin and Child,* attended by an angel. — On wood.

**89.** UNKNOWN. — Tuscan school. XV^th^ Cent.

*The Holy Virgin suckling her Divine Child,* with the infant St. John standing on her left. — The style of this painting is very similar to that of Rodolfo del Ghirlandaio. — A round painting on wood.

Taken in 1889 from the R. Office of the Avvocatura Erariale, in Florence.

**90.** UNKNOWN. — Tuscan school. XV^th^ Cent.

*The Holy Virgin* above, in an oval glory of little angels. Underneath are four saints. — On wood.

Taken from the Monastery of S. Vivaldo near Città di Castello.

## *Second Corridor.*

**91.** GERINO d'Antonio Gerini da Pistoia.... .

A large painting, representing *the Virgin enthroned and Child,* attended by saints. St. Jacop, St. Cosmus, and St. Mary Magdalene on the right; St. Catharine, St. Peter and St. Dominic on the left. On the throne of the Virgin are the words: GERINUS ANTONII DE PISTORIO PINXIT MDXXIX.

This picture was in the convent of the nuns of Sala at Pistoia. — On wood. Life size fig.

**92.** UNKNOWN author of the Century XV.

*The Holy Virgin and the infant Saviour* with the child St. John in the act of offering a rose to his divine companion. — A nound painting, on wood. Half life size fig.

## *Third Corridor.*

**78.** LUTI Benedetto, of Florence. Born 1666, died 1724.

*Moses delivered from the waters.* — On canvas. Life size.

**79.** HEMBRECKER Teodoro, of Harlem. Born 1624, died 1694.

*A masquerade in a village.* — On canvas. Dimin. figures.

**64.** CACCIOLI Gio. Battista, of Budino, near Bologna. Born 1623, died 1675.

*A young peasant* in a red coat, with a dog. A landscape in the back-ground. — On canvas. A half length fig.

**71.** CUIP Albert. Born at Dordrecht in 1605, died in 1691.

*A hunting party.* The name of the author is written in one corner of the painting. — On canvas. D. fig.

**108.** TIZIANO VECELLIO, born at Borgo della Pieve in the province of Cadore, in 1477; died in the plague of 1576.

*The portrait of a man,* one hand resting on a skull. — One third length. Life size. On canvas.

**109.** BARBIERI Francesco, of Cento, called *il Guercino.* Born 1591, died 1666.

*The bust of a warrior.* — On canvas. Life size.

**80.** MANSUETI Giovanni, of Venice. Born 1450 (circa), died 1500.

*Jesus among the Doctors,* with a remarkable architectural back-ground. — On canvas. D. fig.

The composition of this painting is rich with a great variety of figures in strange oriental dresses. On the lower edge of the canvas one reads: JOHANNES DE MANSUETIS FACEBAT.

It was bequeathed to this Gallery by Cav. Niccolò Puccini, in 1852.

**92.** DA PONTE Francesco, called *il Bassano.*

*Christ taken by the soldiers* (A sketch). — On canvas. D. fig.

**84.** DA PONTE Iacopo, also called *il Bassano.* Born at Bassano in 1510, died 1592.

*A dead Christ and the Maries,* by torch light. — On canvas. D. fig.

**17.** MARINARI Onorio.

*Diana.* Two thirds lenght. — On canvas. Life size.

**83.** MEHUS Livio, of Oudenard (in Flanders). Born 1630, died 1691.

*The sacrifice of Abraham.* — On canvas. Life size.

**125.** UNKNOWN.

*Portrait of a man.* — On canvas. Life size.

**85.** SCHIAVONE Andrea, of Sebenico. Born 1522, died 1582.
*Mercury.* — On canvas. D. fig.

**36.** TREVISANI Francesco.
*Noli me tangere.* — On canvas. D. fig.

**86.** SAVONAZZI Emilio, of Bologna. Born 1580, died 1660 circa.
*Descent from the Cross.* On wood. D. fig.

**87.** DA PONTE FRANCESCO, called *il Bassano*.
*The Deluge.* A favorite subject of this painter, and always treated in this odd way. — On canvas. Half life size figures.

**88.** MANGLARD Adrian, of Lyon. Born 1695, died 1760.
*A sea port.* — On canvas.

**89.** DELLA VECCHIA Pietro, of Venice. Born 1605, died 1678.
*The bust of an armed warrior.* — On canvas. Life size.

**90.** MANGLARD Adrian.
*A sea port.* — On canvas.

**91.** MICHELI Andrea, called *Andrea Vicentino*. Born 1539, died 1614.
*The queen of Sheba* offering her jewels to Salomon. — On canvas. Life size.

**91** *bis.* VALENTIN.
*A landscape* with figures and animals. — On canvas.

**94.** LIGOZZI Iacopo, of Verona. Born 1543, died on march 26th 1632.
*The cup found in Benjamin's sack.* — Diminutive figures in a landscape. Chiaro-scuro. On wood.

**94** *bis.* VALENTIN.
*A mountainous landscape,* with figures and animals. — On canvas.

**95.** UNKNOWN. — School of Paolo Veronese.
*Resurrection of Lazarus.* — On canvas. Life size.

**96.** DA PONTE Francesco, called *il Bassano*.
*The supper at Emmaus.* — On canvas. D. fig.

**97.** THE SAME.

*Christ in the house of Lazarus.* — On canvas. Half life size fig.

**98.** THE SAME.

*The rich Epulon.* Lazarus begging, in the foreground. The various utensils in the kitchen are executed with the well known skill, peculiar to this painter. — On canvas. Half life size fig.

**82.** BATONI Pompeo, of Lucca. Born 1708, died 1787.

*Achilles* in female attire at the court of Lycomedes; recognised by Ulisses, who surprises him while, among various jewels and other feminine ornaments, he choses a sword, which Ulysses himself had just put there for that purpose. — On canvas. Half life size fig.

Both this painting and N.r 81 were purchased from the Bonvisi house in Lucca, in 1836.

**102.** ZANCHI Antonio, of Este. Born 1639, died 1722.

*The Assumption* (A sketch). — On canvas. D. fig.

**107.** FYTT John, of Antwerp. Born 1609, died 1661.

*Some poultry scared* by the presence of a falcon perched on the branch of a tree. — On canvas. Life size fig.

**103.** CASSANA Niccolò, of Genoa. Born 1659, died 1713.

*A sportsman.* Half length. — On canvas. Life size.

**104.** ZANCHI Antonio.

*The Adoration of the Magi.* (Similar to N.r 102).

**81.** BATONI Pompeo.

*The education of Achilles,* by the centaur Chiron. — On canvas. Half life size fig.

**105.** CASSANA Niccolò.

*A sportsman.* A half length. (Similar to N.r 103).

**106.** UNKNOWN. — Canaletto's school.

*St. Mark's square at Venice.* — On canvas.

**119.** CRESPI Daniele, of Milan, called *lo Spagnolo.* Born 1665, died 1747.

*An old man asking alms.* A half length. — On canvas. Life size.

**111.** STURRINI Marco. XVII$^{th}$ Century.

*The Magdalene* in a grotta, dishevelled, and kneeling before a Crucifix. Inscribed: OPUS MARCI STURRINI 1654. — On canvas. Life size.

**115.** PANNINI Gian Paolo, of Piacenza. Born 1691, died 1764.

*Ruins of an ancient edifice,* with figures of persons performing a sacrifice. — On canvas.

**114.** ROOS Philip, of Frankfort, called *Rosa da Tivoli.* Born 1655, died 1705.

*Sheep and cattle,* in the environs of Rome. — On canvas.

**132.** TIERCE Jean Baptiste. A French artist of the XVIII$^{th}$ Century.

*The fall of the Teverone, at Tivoli,* called *Le Cascatelle.* Suscribed: « J. B. TIERCE F. 1782. » — On canvas.

**110.** TASSI Agostino, of Perugia; the famous Claude Lorraine's master. Born 1566, died 1642.

*A landscape,* with several figure, representing a picnic. — On canvas.

**113.** THE SAME.

*A landscape,* with several figures, representing a rural festival. — On canvas.

**116.** ROOS Philip, called *Rosa da Tivoli.*

*Sheep.* — On canvas. (Similar to N.$^{r}$ 114).

**117.** CARACCI Lodovico, of Bologna. Born on april 21$^{st}$ 1555, died on dec. 13$^{th}$ 1619.

*A bust of Our Saviour,* crowned with thorns and bearing the Cross. — On canvas. Life size.

**117** *bis.* HEEM John David.

*St. Jerome.* A full length. — On canvas. Life size.

**99.** UNKNOWN.

*A subject taken from the Æneid* (A sketch). — On wood. Dim. fig.

**100.** UNKNOWN.

*Another subject from the Æneid* (A sketch). — On wood. Dim. fig.

**101.** SUSTERMANS Just, of Antwerp. Born 1597, died in Florence on april 21st 1681.

*St. Mary Magdalene* penitent. The features resemble those of Vittoria della Rovere, wife to Ferdinand II de' Medici. — On canvas. Life size.

**126.** ZUCCHERI Federigo, of Sant'Angelo in Vado. Born 1529, died 1566.

*Portrait of a man.* — On canvas. Life size.

**124.** CASSANA Niccolò.

*A half-length portrait of a man.* — On canvas. Life size.

**121.** FIORI Federigo, called *il Baroccio,* of Urbino. Born 1528, died 1612.

*A half-length portrait of Guido Ubaldo del Monte,* a celebrated mathematician. — On canvas. Life size.

**112** *bis.* MARTINELLI Giovanni.

*A half-length portrait of a young woman.* — On canvas.

**46** *bis.* CASTIGLIONI Gio. Benedetto.

*The return of Jacob from Laban.* — On canvas. Dim. fig.

**46** *bis.* AMERIGHI, called *il Caravaggio.*

*Male portrait.* — On canvas. Life size.

**127.** BOUGET DIDIER, of Chantilly. XVIIIth Cent.

*A landscape,* executed with remarkable fineness of detail. A mountain in the distance seems intended for the Monte Mario. - Subscribed: « D. BOUGET, Rome 1792. » — On canvas.

**130.** UNKNOWN. — Pietro da Cortona school.

*The death of S. Maria Egiziaca.* A hermit in the act of praying, at her feet. — On canvas. Half life size figures.

**134.** RESCHI Pandolfo, of Danzik. Born 1643, died at S. Jacopo Sopr'Arno, on august 17th 1699.

*A landscape,* with soldiers assailing a nun, on a bridge, — On canvas. Dim. fig.

**120.** UNKNOWN.

*Our Saviour ascending Mount Calvary.* — On canvas. Dim. fig.

**120** *bis.* POUSSIN.

*A landscape,* with figures of huntsmen. — On canvas. Dim. fig.

**133.** COSTA Francesco, of Genoa. Born 1672, died 1740.

*A view of ruins on the sea shore,* with figures representing *the rape of Europa.* — On canvas. D. fig.

**112.** BONONE (or Bononi) Carlo, of Ferrara. Born 1569, died 1632.

*St. Peter delivered from prison.* — On canvas. Life size.

**131.** COSWAY Richard, an English painter, died in 1821.

*Portrait of gen. Pasquale Paoli,* the celebrated revolutionist in Corsica. — On wood. Life size.

Given to this Gallery by Mrs. Mary Cosway, in 1839.

**136.** GIMIGNANI Giacinto, of Pistoia. Born 1611, died 1681.

*Ariadne,* sitting on a rock, and a Cupid hovering above her. — A fresco on a tile. Life size.

**136** *bis.* POUSSIN.

*A landscape,* with a fall, and horses. — On canvas.

**122.** BASSANO.

*The Ark of Noah,* floating on the waters. — On canvas. Dim. fig.

**137.** MANNOZZI Giovanni, called *Giovanni da S. Giovanni.*

*The wine joke of Pievano Arlotto.* — On canvas. Half life size fig.

**129.** RESCHI Pandolfo.

*A landscape,* with figures, representing the building of a nunnery. — On canvas. Dim. fig.

**129** *bis.* MOLA Francesco.

*Adoration of the shepherds.* — On canvas. Dim. fig.

**128.** CASTELLI (or Castello) Valerio, of Genoa. Born 1625, died 1659.

*The rape of the Sabines.* — On canvas. Half life size fig.

**128** *bis.* BASSANO Leandro.

*Autumn.* A landscape with figures. — On canvas. Dim. fig.

**70.** MOLA Francesco.

*The Adoration of the Kings.* — On canvas. Dim. fig.

**19.** DEL VAGA Pierino.

*Venus lamenting Adonis.* — On canvas. Dim. fig.

**123.** CAVEDONE Iacopo, of Sassuolo near Modena. Born 1577, died 1660.

*St. Mary Magdalene.* A half-length figure. — On canvas. Life size.

**132.** BLOEMART Henry.

*The Crucifixion.* — On copper. Dim. fig.

**74.** BREUGHEL Peter.

*A landscape,* with figures. — On copper. Dim. fig.

**88.** MARCELLY Otto.

*Flowers ad animals.* Signed : « Oth. Mar.... 1672. » — On wood.

**78.** BREUGHEL Peter.

*A landscape,* with figures. — On copper.

**156.** MEHUS Livio.

*Christ bearing the Cross.* — On copper. Dim. fig.

**24.** CONCA Sebastiano.

*The descent of Æneas into Hades.* A rich composition. — On canvas. Half length fig.

**18.** BENEFIAL Mark. Born in Rome in 1684, died 1764.

*The massacre of the Innocents.* Inscribed : « E. Q. S. MARCUS BENEFIAL. P. Anno 1730. » — On canvas. Life size.

**73.** CACCIOLI Gio. Battista.

*A youth begging.* A two thirds length. — On canvas. Life size.

**40.** COURTOIS Iacopo, called *il Borgognone.*

*A cavalry skirmish.* — On canvas. Dim. fig.

**40** *bis.* BRILL Paul.

*A landscape,* with dimin. figures. On canvas.

**137** *bis.* PIGNONE Simone.

*Head of a young woman,* with fair hair tied behind by a red ribbon. — A half length, on an oval canvas.

**9.** RENI Guido.

*Head of an old man* in profile. — On wood. Life size.

**22.** PALMA Iacopo, called *Palma il Vecchio.*

A standing nude female figure, her hands resting on an open book. — On canvas. A dim. fig.

**8.** MONTAGNA Rinaldo, of Holland. Died at Padua in 1644.

*Storm at sea.* — On canvas.

**11.** UNKNOWN.

*Landscape,* with figures. — On wood. Dim. fig.

**45.** FURINI Francesco.

*St. Catharine* of the wheel, holding a palm branch and the wheel which was the instrument of her martyrdom. — On canvas.

**4.** PIGNONE Simone.

*Loth and his daughters.* — On canvas.

**32.** COURTOIS, called *il Borgognone.*

*A cavalry skirmish,* with the view of a fortress at the foot of a hill, in the back-ground. — On canvas.

**93.** BONIFAZIO Veronese. Born 1491, died 1553.

*Holy Family.* — On canvas. Half life size fig.

**118.** UNKNOWN. — Flemish school.

*A half-length female figure* in profile; intended for the portrait of Caterina Sforza mother of Giovanni delle Bande Nere. — On wood.

**54.** FURINI Francesco.

*St. Cecilia* playing the organ. — On canvas. A half length figure.

**41.** POUSSIN.

*Landscape,* with figures. — On canvas. Dim. fig.

**33.** THE SAME.

*Landscape,* with a cascade. On canvas.

**33** *bis.* DEL SARTO Andrea.

*The Holy Virgin with the infant Saviour and St. John.* A copy of the celebrated fresco, which formerly existed in a shrine near Porta a Pinti; and was destroyed in 1530.

## *Original Drawings of ancient great Masters.*

The Florentine Gallery already possessed one of the rarest collections of original drawings by the greatest Masters (about 40,000) when in 1866 the distinguished sculptor Prof. Emilio Santarelli, added the splendid present of his own collection, consisting of not less than 12,461 pieces.

We cannot certainly give here a detailed and general catalogue of such a considerable number of works, and must therefore confine ourselves to affording a few historical notices concerning these unrivalled drawings.

George Vasari in his biographies of the Artists (*Vite d'Artefici*) often speaks of an album he possessed, in which he had gathered several drawings of the most celebrated Italian Artists of his time. He also mentions a similar collection made by Vincenzo Borghini. Of this no notice has reached us; but as to that of Vasari it is almost certain that the greatest part of the drawings were purchased by Cardinal Leopold de' Medici, and were the nucleus of the present collection.

Several drawings, by Gaddi, Michelozzi and Hugford, were then added and in 1709 they were all taken from Palazzo Pitti to this Gallery, where however a few of them were shown to the public, and not before 1854 (1).

In 1866 a new selection of the best pieces of the collection was brought out and ranged with the others in the corridor which runs over the Ponte Vecchio, and

(1) Of the drawings belonging to the Santerelli collection only 70 are exhibited and are kept in golden frames bearing the name of the giver.

finally in 1882 they were provisionally taken into these rooms, where their preservation is better secured.

A more critical classification of these drawings by epochs and schools will be adopted when the whole Gallery undergoes a new and general re-arrangement.

A special and detailed catalogue of this collection as it is now exhibited to the public is nevertheless to be found in a recent publication by Mr. Nerino Ferri Curator of the Drawings and Engravings belonging to the Uffizi Gallery.

We give here simply the names of the principal artists to whom the most remarkable of these drawings belong, in order to give an idea of the extraordinary importance of this famous collection.

**XIV Century.**

Taddeo and Angelo Gaddi — Lorenzo di Bicci — Lorenzo Ghiberti — Pisanello — Simone Martini.

**XV Century.**

Beato Angelico — Andrea del Castagna — Paolo Uccello — Luca della Robbia — Masaccio — Benozzo Gozzoli — Fra Filippo Lippi — Antonio and Piero del Pollaiuolo — Andrea del Verrocchio — Luca Signorelli — P. Perugino — Domenico Ghirlandaio — Lorenzo di Credi — Leonardo da Vinci — Botticelli — F. Squarcione — Gentile and Giovanni Bellini — Andrea Mantegna — Carpaccio — Liberale da Verona — Giorgione — Schongauer — Israel Van Meckeln.

**XVI Century.**

Raffaello — Michelangiolo — Fra Bartolommeo — M. Albertinelli — Andrea del Sarto — Baldassarre Peruzzi — Beccafumi — Il Sodoma — Giulio Romano — Tiziano — Sebastiano del Piombo — Il Pordenone — Giovanni da Udine — Tintoretto — Paolo Veronese — Correggio — B. Cellini — Pierino del Vaga — Baroccio — Albert Durer — Holbein — Luke of Leyden — Rubens — Van Dyck.

**XVII Century.**

Guido Reni — Domenichino — Albano — Lo Spa-

gnoletto — Guercino — Salvator Rosa — Borgognone — Luca Giordano — Callot — Poussin — Murillo — Velasquez.

## *Feroni Gallery.*

The Marquis Leopold Feroni bequeathed to Florence in 1850 his precious gallery which was the best ornament of his palace in Via Foligno; and the Municipality deposited the whole collection in this Gallery in 1866.

We will point out only those paintings which have a peculiar merit.

*On the right wall:*

TENIERS David (the younger), of Antwerp. Born in 1610, died in 1694.

*Interior of a Tavern, and a Butcher's shop.* Signed: TENIERS, 1640. — On wood. Dimin. fig.

GIGNANI Carlo, of Bologna. Born 1628, died 1719.

*The Virgin and Child with St. Joseph* holding an open book in his left hand. — An oil painting on a slate. — Half length, dim. fig.

DOLCI Carlo d'Andrea, born in Florence in 1616, died on january 18th 1687.

*The Virgin,* called *del Dito.* — On copper. D. fig.

THE SAME?

*The head of the Saviour,* crowned with thorns. — On copper. D. fig.

MARCELLIS Otto, of Amsterdam. Born 1613, died 1673.

*Flowers and insects, etc,* Signed: OTHO Mar.... 1672.

*Wall opposite the door:*

POUSSIN Niccolò, born in Andelys in 1594, died in Rome 1665.

*Landscape,* with dancing satyrs and nymphs. — On wood. D. fig.

*On the left wall:*

DOLCI Carlo.

Two half length figures, representing *The Annuncia-*

*tion,* in two separate paintings: the *Holy Virgin,* with her arms crossed on the breast; the *Angel,* holding a lily, the emblem of Purity. — On canvas. Life size.

SCHIDONE Bartolommeo, of Modena. Born 1580, died 1615.

*The holy Family:* the Virgin, with the infant Jesus and St. John; St. Joseph and St. Elisabeth aside. — On canvas. Life size.

## *Hall of Niobe.*

**139.** SUSTERMANS Juste, born in Antwerp in 1597, died in Florence on april 24th 1681.

*The Florentine Senate* swearing fidelity to Ferdinand II. (Authentic portraits). — On canvas. Life size.

**140.** RUBENS Peter Paul, of Cologne. Born 1577, died in Antwerp 1640.

*Henry IV at the battle of Ivry.* A wonderful composition and splendid execution although the painting is not finished. Both this picture and the other on the opposite wall (N.r 147) were executed to adorn the Luxembourg palace, in the celebrated series of paintings intended to represent all the principal episodes of the life of Henry IV, and Maria de' Medici. — They were both brought from the Pitti Gallery in 1773. — On canvas. Figures larger than life.

**141.** UNKNOWN. — Florentine school. (XVIth Century).

*The portrait of a Camaldolese monk.* From the Feroni gallery. — On canvas. Life size.

**142.** FAES Peter, called *il Cavalier Lely.* Born at Soest in Westphalia in 1618, died at London in 1680.

*Portrait of Robert Prince Palatine, English general.* A half length figure. — On canvas. Life size.

**143.** THE SAME.

*Portrait of a woman,* in black dress, holding a book in her left hand. — On canvas. Life size.

**144.** VAN-DYCK Anthony. Born in Antwerp in 1599, died at Blackfriars near London in 1641.

*A portrait* supposed to represent the mother of Rubens. — On canvas. Life size.

**145.** FAES Peter.

*Portrait of Lord Ossory ;* general in the English army. — On canvas. Half length. Life size.

**146.** MIREVELD, or Mirevelt Michael-Jansz. Born at Delst in 1568, died 1641.

*Portrait of a man,* dressed in black. A half length figure. — On canvas. Life size.

**147.** RUBENS.

*Entry of Henry IV into Paris, after his victory at Ivry.* The execution of this painting is less imperfect than that of N.r 140, but it is probably not entirely by Rubens. — The figures are above life size. On canvas.

**148.** HONTHORST Gerard, called *Gherardo delle Notti.* Born at Utrecht in 1592. The epoch of his death is uncertain: it is believed to be either in 1666 or in 1680.

*A supper,* by candle light. — Half length, life size figures. On canvas.

**149.** LOTH Charles, of Munich. Born 1632. died 1698.

*Adam weeping for the death of Abel.* — On canvas. Life size.

**150.** UNKNOWN. — (School of Van-Dyck).

*The Virgin with the infant Jesus,* St. Mary Magdalene, David, and other saints. — Brought from Vienna in 1793. On canvas. Life size.

**151.** CRAYER Gaspard, of Antwerp. Born 1584, died at Gand in 1669.

*A Holy Family.* — On canvas. Life size.
This painting was brought from Vienna in 1821.

**152.** G. HONTHORST, called *Gherardo delle Notti.*

*A Gipsy* telling an young woman's fortune, and other figures. A little more than half length. Life size. — On canvas.

**153.** THE SAME.

*A supper,* by candle light. (More than half length, life size figures). — On canvas.

## *Hall of Baroccio.*

**154.** BRONZINO Angelo.

*A portrait of Lucretia dei Pucci, wife to Bartholomew Panciatichi.* (See N.r 159). — A half length, on wood. Life size.

**155.** UNKNOWN. — Tuscan school.

*Portrait of the benedectine monk Theophilus Folengo,* better known under the name of *Merlino Coccai,* on account of his celebrated burlesque poem. — A half length, life size figure, painted on wood.

**156.** SODOMA (Bazzi Gio. Antonio, of Vercelli, called *il*). Born 1477, died at Sienna 1549.

*Seizure of Christ by the soldiers.* — Half length, life size figures. On wood.

**157.** HONTHORST, called *Gherardo delle Notti.*

*The Virgin, the infant Jesus, St. Joseph and two angels.* A glory issuing from the figure of the holy Child, lights the whole scene, with an admirable effect. — On canvas. Life size.

This painting was taken from the Poggio Imperiale Villa, in 1796.

**158.** BRONZINO Angelo.

*Descent from the Cross;* the holy Virgin receiving our Lord's body in her arms; St. John and several other personages. Some angels hover above the scene, bearing some emblems of the Passion. — On wood. Life size.

**159.** THE SAME.

*Portrait of Bartolomew Panciatichi.* — On wood. Life size. — See N.r 154.

**160.** CAMBIASO Luca, of Genoa. Born 1527, died 1585,

*The Virgin,* holding the infant Saviour. — On canvas. Half length.

**161.** UNKNOWN.

*Portrait of a man.* (Half length). — On canvas. Life size.

**162.** RENI Guido. Born at Calavenzano, near Bologna, in 1575, died 1642.

*The Cumean Sybil,* holding a sheet of paper on which is written: *Nascetur de Virgine.* — One third length. Life size. On canvas.

**163.** SUSTERMANS Justus.

*Portrait of Galileo Galilei;* the bust. — On canvas.

**164.** POURBUS Francis. Born at Bruges in 1540, died at Antwerp in 1580.

*Portrait of the sculptor Francavilla.* The head alone. — On canvas. Life size.

Brought to this Gallery in 1798.

**165.** DOLCI Carlo, of Florence. Born on may 25th 1616, died january 17th 1514.

*The Virgin, the infant Jesus and St. Solomea,* in the clouds, in the act of appearing to St. Louis Bishoph of Toulouse, who is kneeling before the altar. A large painting made by commission of the Canon Bocchineri, for the church of St. Francis in Prato. — On canvas. Life size.

**166.** SOGLIANI Gio. Antonio, of Florence. Born 1492, died on july 17th 1514.

*The Virgin, Child and St. John.* — On wood. Life size.

**167.** BRONZINO Angelo.

*Portrait of a woman,* in a black dress, holding a cameo in her right hand. A statuette, behind the figure, on a table. — On wood. Life size.

**168.** ARETUSI Cesare, of Bologna. Born ...., died 1612.

*Portrait of John Aigemann;* whose name is written on the painting itself: *Johannes Aigemanus, Alemanus, anno aetatis LXXXIII, 1611.* — On wood. Life size.

**169.** BAROCCIO (Fiori Federigo, called *il*) of Urbino. Born 1528, died 1612.

*The Holy Virgin* begging the Saviour to bless some pious noblemen, who are giving alms.

This great composition so rich of fine figures, is known under the name of *Madonna del Popolo,* and was executed for the *Fraternità* of Arezzo, whence it was brought to this Gallery in 1787. It bears the name of the author, and the date 1579. — On wood. Life size.

**170.** CARACCI Annibale, of Bologna. Born 1560, died 1609.

*Portrait of a monk.* (The bust). — On canvas. Life size.

**171.** THE SAME.

*A man laughing and holding a monkey on his shoulders.* A half length. — On wood. Life size. — Bought in 1793.

**172.** BRONZINO Angelo.

*Portrait of Eleonora da Toledo,* the wife af Cosmus I, at whose right hand stands her son Ferdinand I. — Two thirds lenght. On wood. Life size.

**173.** FRANCESCHINI Marc'Antonio, of Bologna. Born 1648, died 1729.

*Omnia vincit amor.* Cupid in the act of throwing an arrow, and treading upon various emblematical objects. — On canvas. Life size.

**174.** LANFRANCHI (or Lanfranco) Cav. Giovanni di Stefano, of Parma. Born 1581, died 1647.

*St. Mary Magdalene,* laying one hand on a skull. — On canvas. Half life size.

**175.** PIPPI Giulio, called *Giulio Romano.* Born at Rome 1499, died 1546.

*Portrait of Cardinal Accolti,* of Arezzo. — A dimin. fig. On wood.

**176.** DONDUCCI Gio. Andrea, of Bologna, called *Mastelletta,* Born 1575, died 1655.

*Charity.* — On wood. D. fig.

**177.** BELLINI Giovanni, of Venice. Born 1427, died 1516.

*Portrait of an old man.* — On wood D. fig.

**178.** ALLORI Alessandro, of Florence. Born in 1535, died on september 22d 1607.

*The Samaritan.* — On canvas. D. fig.

**179.** THE SAME.

*The marriage feast at Cana.* A rich composition of many figures, which was made for the church of Sant'Agata in Florence. — On wood. Life size.

**180.** RUBENS Peter Paul.

*Portrait of Helen Forman,* the painter's second wife. — On wood. Life size.

**181.** LANFRANCO (or Lanfranchi) Giovanni.

*St. Peter,* weeping. — Half length. On wood. Life size.

**182.** MAZZUOLI Francesco, of Parma, called *il Parmigiano.* Born 1594, died at Casalmaggiore on august 24th 1640.

*Portrait of a Turkish Slave,* holding a feather fan in her left hand, and wearing a turban on her head.

**183.** CARLONE Andrea, of Genoa. Born 1639, died 1697.

*St. Mary Magdalene.* — A nudity half length. Life size. On canvas.

**184.** AMERIGHI (or Morigi) Michelangelo, of Caravaggio near Milan, called *il Caravaggio.* Born 1569, died at Porto Ercole in 1619.

*Christ among the Doctors.* — Half lengths. Life size. On canvas.

**185.** DOUVEN cav. J. Francis, of Roermont (Ruremonda). Born 1656, died 1727.

*Portrait of Elisabeth Haurey,* the daughter of Haurey, Baron of Hendrovich — Full length. On canvas. Life size.

**186.** DOLCI Carlo.

*St. Mary Magdalene,* holding the vessel of balm between her arms, crossed on her breast. — On canvas. Half length. Life size.

**187.** GUERCINO (Barbieri Gio. Francesco, called *il*). Born at Cento in 1591, died 1666.

*Head of St. Peter.* — Brought into the Gallery in 1862, from the Villa del Poggio Imperiale. — On canvas. Life sife.

**188.** DEL SARTO Andrea, of Florence, Born 1487, died on january 22d 1531.

*Portrait of a woman* in a blue dress, holding an open book. — On wood. Half length. Life size.

**189.** BECCAFUMI Domenico, of Sienna, called il *Mecherino.* Born 1486, died 1551.

*Holy Family,* painted on a round board. — Half lengths. Half life size. Brought to the Gallery in 1795.

**190.** HONTHORST Gherardo, called *Gherardo delle Notti.*

*The adoration of the Shepherds*, with the Virgin and St. Joseph and hovering Angels. — On wood. Life size.

This splendid painting was formerly in St. Felicita church in Florence, and was brought in to the Gallery in 1836, by concession of the Guicciardini family, to whom it belonged.

**191.** SALVI Gio. Battista, called *Sassoferrato*, after the name of his native town. Born 1605, died 1685.

*The Virgin in sorrow.* — Half length, On canvas. Life size. Belonging to this Gallery since 1792.

**192.** SUSTERMANS Justus.

*Portrait of a man* dressed after the Swiss fashion. Half length. — On wood. Life size.

**193.** ALLORI Alessandro.

*Portrait of Julian de' Medici*, Duke of Nemours. Half length. Supposed to be a copy from Raphael. — On wood, Life size.

**194.** FRANCESCHI Baldassarre, of Volterra, called il *Volterrano.* Born 1611, died 1689,

*St. Peter*, Half length. — On canvas. Life size.

**195.** CARAVAGGIO.

*The Pharisee showing the piece of money to Christ.* — The same size of N.r 184.

**196.** VAN-DYCK Anthony, of Antwerp. Born 1599, died 1641.

*Portrait of the Princess Margaret of Lorraine*, the wife of Prince Gaston of France. — Full length. Life size. On canvas.

**197.** RUBENS.

*Portrait of Elisabeth Brandes*, the painters first wife. Half length. — On wood. Life size.

**198.** BRONZINO Angelo.

*Portrait of a young woman.* — Half length. Life size. On wood.

**199.** UNKNOWN. — Flemish school.

*Portrait of the sculptor Francavilla.* — Half length. Life size. On wood.

**200.** UNKNOWN.

*The portrait of an old man,* and a statuette, representing the Venus of the Medicis. — On canvas. Life size.

**201.** UNKNOWN.

*A young man.* — On canvas. Life size.

**202.** UNKNOWN.

*The Virgin and Child.* — Half length. Life size. On canvas. — Brought to this Gallery in 1862.

**203.** RENI Guido.

*Bradamante* in a military costume, standing by a fountain, listening to the account of Ruggero's sad adventures made by Fiordespina. (Ariosto, *Orlando Furioso,* canto I)). — On canvas. Half life size.

This painting was in the *Casino Mediceo,* in Piazza di S. Marco, and was brought to this Gallery in 1667.

**204.** LUINI (or Lovini) Aurelio, the son of the celebrated Bernardino. Born at Luino on the Lago Maggiore in 1530, died 1590.

*The Virgin with the infant Jesus,* St. Anna, St. Margaret, St. Mary Magdalene etc. — On wood. Life size.

This painting was brought into this Gallery in 1793.

**205.** ALLORI Alessandro.

*A portrait,* supposed to be that of Torquato Tasso. Purchased in 1868. — On canvas. Life size.

**206.** BAROCCIO (Federigo Fiori).

*Portrait of a young woman.* — On canvas. Life size.

**206** *bis.* MARATTA (or Maratti) Carlo, of Camerino in the Marca d'Ancona. Born 1625, died in Rome 1713.

*Head of the Saviour ;* in profile. — On wood. Life size.

**208.** BAROCCIO (Federigo Fiori).

*St. Francis,* receiving the stigmata. — On canvas. Life size.

Brought to the Gallery in 1798.

**209.** VIANI Giovanni, of Bologna. Born 1636, died 1700.

*The Holy Virgin,* holding the infant Saviour on her arms, and a book in her left hand. — More than a half length. On canvas. Life size.

**210.** VELASQUEZ DE SILVA Don Diego, of Seville. Born in 1599, died 1660.

*Portrait of Philip IV King of Spain, on horse back.* Three allegorical figures hovering above, are probably the work of another hand, as well as that of the attendant bearing the helmet, who stands in the lower corner of the painting, behind the principal figure.

The tuscan celebrated sculptor Pietro Tacca is said to have modelled his equestrial statue of Philip IV, from this painting. — On canvas. Life size.

**211.** SALAINO (or Salai Andrea) of Milan, pupil of Leonardo da Vinci.

*The Holy Virgin and St. Anna,* caressing the infant Jesus, who is playing with a lamb.

This painting is a diminutive copy of the celebrated one by Leonardo da Vinci existing in the Louvre Museum, N.r 481 — It was brought to this Gallery in 1743. — On wood.

**212.** BAROCCIO.

*Christ and the Magdalene.* — Brought into this Gallery in 1798. — On canvas. Half life size fig.

**213.** BUGIARDINI Giuliano, of Florence. Born 1475, died 1554.

*The Virgin suckling her divine Son.* A full length. — On wood. Life size.

**214.** LIPPI Lorenzo. Born 1606, died 1664.

*St. Catharine.* Half length. An oval painting, on canvas. — Life size.

Discovered in the store-rooms of this Gallery in 1861.

**215.** BAROCCIO.

*Portrait of a woman.* — One of the paintings of the Feroni gallery. — On canvas. Life size.

**216.** RUBENS Peter Paul.

*A bacchanal.* Silenus in the middle of the painting, laying his right foot on the back of a tiger; left and right of him are two children; a Faun and a Bacchante stand behind bearing bunches of grapes. — Life size figures. On canvas.

This painting was brought from Vienna, in 1793.

**217.** SEGHERS Gérard, of Antwerp. Born 1589, died 1651

*The Conception.* A large allegorical composition. The Holy Virgin bearing the Divine Child on her arms, lays her feet on three chained demons. Adam and Eve driven from Eden are seen at a distance — On canvas. Life size.

**218.** LIPPI Lorenzo.

*St. Agatha.* — The same shape and size of N.r 214. On canvas. Life size.

**219.** ROSSI Francesco, called *Cecchin Salviati,* of Florence.

*Christ bearing his cross.* Half length. — Life size. Brought from the Poggio Imperiale Villa in 1862.

**220.** SNYDERS (or Sneiders) Francis, of Antwerp. Born 1579, died 1657.

*The Boar Hunt.* The boar is assailed by two hunters armed with pitch forks, and by a set of hounds, some of which have been repulsed and wounded.

This painting is in a perfect state of preservation, and is one of the best works of this celebrated painter of animals. It was brought from Vienna in 1821. — On canvas. Life size.

**221.** CARDI Lodovico, of Cigoli near Florence, called *il Cigoli.* Born 1559, died 1613.

*St. Francis.* — Half lenght. On canvas. Life size.

**222.** ALBANO Francesco, of Bologna. Born 1578, died 1660.

*The infant Jesus* in the midst of Angels who offer him the instruments of the Passion. A circular painting. — On canvas. D. fig.

**223.** FONTANA Lavinia, born at Bologna in 1552, died 1614.

*Portrait of Father Panigarola,* of Milan, a celebrated preacher. — On canvas. Life size.

**224.** STROZZI Bernardo, called *il Cappuccino Genovese.* Born at Genoa in 1581, died at Venice in 1644.

*The Pharisee* showing the piece of money to our Saviour.

**763.** SUSTERMANS Just.

*The portrait of princess Claudia,* the daughter of Ferdinand I de'Medici, and wife of the Archduke Leopold of Austria. — Taken from the Royal Pitti Palace in 1861.

**1113.** RENI Guido, born at Cavalzano near Bologna in 1575, died 1642.

*The Holy Virgin* in full face, looking up with her arms crossed on her breast. — A half length. — On canvas. Life size.

Four splendid tables of Florentine Mosaic in *pietre dure* are also in this room. They were executed in the old celebrated Florentine manufactury of mosaics (Via degli Alfani, in Florence). The one standing in the middle of the room is the finest. It was begun in 1613 by *Jacopo Autelli;* after the designs of *Ligozzi*, *Poccetti* and *Del Bianco :* 22 artificers worked upon it during 25 years, and it costed 40,000 sequin. (About 448,000 francs).

## *Portraits of ancient and modern painters*

**painted by themselves.**

*First and second Hall.*

This precious and unique collection of portraits of celebrated painters, painted by themselves, is principally owed to Cardinal Leopold de' Medici.

He began by purchasing a great number of those which were in the Academy of S. Luca in Rome, and then he invited all the most famous painters of his time to send their portraits, still continuing to collect as many of the ancient ones as he succeeded in finding.

Cosmus III de'Medici gathered them all in this room, about the year 1681, and had the statue of his uncle, the Cardinal Leopold, erected here in a nich, as a monument of his munificence. This statue is by Gio. Battista Foggini, and the latin inscription on the base is by Henry Newton, who was then in Florence, as an ambassador from the English court to the Grand-Duke.

This collection was then much enriched by Peter Leopold of Lorraine who purchased a good number of such portraits from the Abbé Pazzi, and is still growing

year by year, with those of the contemporary artists, whose celebrity makes them worthy of being admitted into this Pantheon.

The order adopted in arranging these portraits is as follows:

On the right wall and half of that opposite the entrance door are the portraits of the native painters of south Italy; on the other half of that wall and on the left one are the portraits of painters from north Italy; and finally on the same side as the door the portraits of old foreign artists are collected.

The second hall chiefly contains the most recent portraits, many of which represent artists still living, either foreign or italian.

The most remarkable among the ancient ones, are those of *Raphael, Leonard, Perugino, Andrea del Sarto, Masaccio* (1), *Michelangelo, Giulio Romano,* the founders of the Tuscan and Roman School, and *Parmigianino, Giorgione, Titian, Paul Veronese, Tintoretto, Bassano, Palma, Morone,* etc.: the chief masters of the Lombard and Venetian School. The Bolognese School is also represented by its principal masters, as *Domenichino, Guercino,* the two *Caraccis, Primaticcio, Guido Reni, Albano, etc.*

Among the foreign old painters those worthiest of mention are: *Albert Durer, Luke of Leyden, Holbein, Rubens, Van-Dyck, Rembrandt, Gerard Dow, Substermans, Bourguignon, Vivien, Liotard, Nanteuil,* etc.

The most interesting among the modern portraits of this collections are those of: *Raphael Mengs, Batoni, Appiani, Reynolds, Angelica Hauffmann, Mad^me^ Lebrun, Overbeck, Gagneraux, Ingres, Benvenuti, Sabatelli, Bezzuoli, Hayez, Malatesta,* that of the celebrated sculptor *Canova,* also painted by himself, and those of *Lehman, Hamon, Cabanel, Amerling, Hebert, Millay, Watson, Laurent, Canevari, Ussi, Ciseri, Mussini, Cassioli, Heyden, Leighton, Millais, Nani,* etc., many of whom are still living.

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(1) This portrait is now however believed to be that of Filippino Lippi. — See Vasari, Ed. Le Monnier, 1848; *Vita di Masaccio,* Commentario, T. III, pag. 167.

## Alphabetical Catalogue of the Portraits of Painters, painted by themselves.

. . . **Acqua** (Dell') Caesar.
458. **Agar** James, of Paris, b. 1640, d. 1716.
240. **Aikmann** William, of England, b. 1682, d. 1731
. . . **Aivasovski** John.
441. **Albani** Francis, of Bologna, b. 1578, d. 1660.
231. **Alberti** Cherubino, of Borgo S. Sepolcro in Tuscany, b. 1553, d. 1615.
322. **Alberti** Giovanni, of Borgo S. Sepolcro, b. 1558, d. 1601.
269. **Allori** Alessandro, of Florence, b. 1535, d. 1607.
263. **Allori** Cristoforo, of Florence, b. october 17th 1577, d. 1621.
299. **Aloisi** Baldassarre, b. 1577, d. 1638.
379. **Amerighi** Michelangelo, of Caravaggio in Lombardy, called *Il Caravaggio*, b. 1569, d. 1609.
513. **Amerling** Frederic, born in Vienna in 1803.
342. **Angelis** (De) Filippo, of Naples, b. 1600, d. 1660.
400. **Anguissola** Sofonisba, of Cremona, born about the year 1530, died 1620.
561. **Appiani** Andrea, of Milan, b. 1754, d. 1817.
568. **Arlaud** James, a French artist. The portrait has been painted in 1778.
295. **Arpino** (See Cesari).
. . . **Bache** Otto, Danimark, (Still living).
404. **Baciccio** (See Gaulli).
226. **Baker** (De) Francis, a Flemish artist. Date of the portrait 1721.
329. **Balassi** Mario, of Florence, b. 1604, d 1667.
. . . **Balbi** Cav. Philip, of Naples (still living).
351. **Baldacci** Maria Maddalena, of Florence, d. 1782.
490. **Baldrighi** Giuseppe, of Pavia, b. 1723, d. 1802.
405. **Balestra** Antonio, of Verona. b. 1666, d. 1740.
306. **Bandinelli** Baccio, Florentin painter and scultor, b. 1493, d. 1559.
356. **Barbarelli** Giorgio, called *Giorgione*, of Castelfranco, near Treviso, b. 1478, d. 1511.
312. **Barbatelli** Bernardo, called *Bernardino Poccetti*, of Florence, b. 1542, d. 1612.
396. **Barbieri** John Francis, of Cento, called *Il Guercino*, b. 1591, d. 1666.

326. **Barocci** Federigo (called *Barroccio* or *Fiori d'Urbino*), b. 1528, d. 1612.
395. **Bassano** (See Ponte).
524. **Batoni** Pompeo, of Lucca, b. 1708, d. 1787.
282. **Bazzi** Gio. Antonio, of Vercelli, called *Il Sodoma*, b. 1477, d. 1549.
310. **Beccafumi** Domenico, of Siena, called *Il Mecherino*, d. 1486, d. 1551.
231. **Bel** (Le) Jean-Baptiste, a Flemish painter. XVIIth century.
354. **Bellino** Giovanni, of Venise, b. 1427. d. 1516.
418. **Bellotti** Pietro, of Volzano, b. 1627, d. 1700.
427 **Bellucci** Antonio, of Venise, b 1648, d. 1726.
486. **Benefial** Marco, of Rome, b. 1684, d. 1764.
548. **Benvenuti** Pietro, of Arezzo, b. 1769, d. 1844.
272. **Bernini** Giovan Lorenzo, of Naples, b. 1598, d. 1680.
. . . **Bertrand** James, (Still living).
294. **Berrettini** Pietro, of Cortona, b. 1596, d. 1669.
. . . **Bettini** Antonio, of Florence, 1772.
522. **Bezzuoli** Giuseppe, of Florence, b. 1784, d. 1855.
503. **Bimbi** Bartolommeo, of Florence, b. 1648, d. 1725.
532. **Biscarra** Giovanni, of Turin, d. 1851.
248. **Bizzelli** Giovanni, of Florence, b. 1556. d. 1612.
. . . **Bles** David, Hollandes, (Still living).
446. **Bloemart** Abraham, of Dordrecht, b. 1567, d. 1647.
. . . **Bloch** Carl, Danimark, (Still living).
364. **Boccaccini** Camillo, of Cremona, b. 1460? d. 1518?
321. **Bocciardi** Clemente, of Genoa, b. 1620, d. 1658.
410. **Bombelli** Sebastiano, of Udine. b. 1635, d. 1685.
. . . **Bonito** Cav. Giuseppe, of Naples, 1789.
. . . **Bonnat** Leon, a French painter (still living).
350. **Borgianni** Orazio, a Roman painter, 1630.
264. **Boscoli** Andrea, of Florence, b. 1553, d. 1606.
559. **Bossi** Giuseppe, of Milan, b. 1776, d. 1815.
491. **Bottani** Giuseppe, of Cremona, b. 1717, d. 1784.
297. **Botti** Francesco, of Florence, XVIIth century.
508. **Botti** Scifoni Ida. of Rome, b. 1812, d. 1844.
557. **Bouchardon** Edmond, a French painter, born about 1698, d. 1762.
. . **Brach** (See Vander Brach).
434. **Breckberg** Job, of Harlem, also called *Berkheyden*, b. 1637, d. 1698.
341. **Briglia** Giovan Francesco, of Florence, b. 1737.
. . . **Breton** Jules, of France, (still living).
511. **Brockedon** William, of England. Date of the portrait 1822.
485. **Brun** (Le) Charles, of Paris, b. 1619, d. 1690 (Signed: C. LE BRVN D^r PEINTRE DU ROY TRES CRESTIEN).

549. **Brun** (Le) Mme Vigée, Elisabeth Louise, of Paris, b. 1755, d. 1842.
412 **Brusacorci** Domenico (See Riccio).
285. **Buonaccorsi** Pietro, called *Pierin del Vaga,* of Florence, b. 1499, d. 1547.
290. **Buonarroti** Michelangiolo, b. 1475, d. 1564 (This portrait is not painted by Michæl-Angel but it belongs to his school).
271. **Buontalenti** Bernardo, of Florence, b. 1536, d. 1608.
530. **Burino** Antonio, of Bologna, b. 1565, d. 1727.
. . . **Cabanel** Alex., of Paris (still living).
. . . **Caccianiga** Francis, of Milan, b. 1700, p. 1781.
398. **Cairo** Francis, of Milan, b. 1598, d. 1674.
385. **Caliari** Paolo, called *Paolo Veronese,* b. 1528, d. 1588.
512. **Callot** Jacques, of Nancy, b. 1594, d. 1635
387. **Cambiaso** Luca, of Genoa, b. 1527, d. 1585.
487. **Campiglia** Gio. Domenico, of Lucca, b. 1692 (date of the portrait 1712).
424. **Campi** Galeazzo, of Cremona, b. 1475, d. 1536.
566. **Canevari** Gio Battista, born at Genoa 1791 (date of the portrait 1864), still living.
573. **Canova** Antonio, of Possagno near Treviso; a sculptor and painter, b. 1757, d. 1822 (date of the portrait 1792).
374. **Caracci** Annibal, of Bologna, b. 1560, d. 1609.
380. Another portrait of the same.
450. Another portrait of the same.
348. **Caracci** Agostino, of Bologna, b. 1558, d. 1601.
391. The same.
368. **Caracci** Anthony, of Bologna, b. 1583, d. 1618.
362. **Caracci** Francis, of Bologna, b. 1559, d. 1622.
397. **Caracci** Ludovic, of Bologna, b. 1555, d. 1619.
279. **Caravaggio** (See Amerighi).
298. **Cardi** Ludovico, called *Il Cigoli,* from the name of his native place near Florence. Born on september 12th 1559, d. 1613.
363. **Carriera** Rosalba, of Venice, b. 1675, d. 1757.
338. **Casolani** Alexander, of Siena, b. 1552, d. 1606 (Together are the portraits of Lucretia Piccolomini, Ventura Salimbeni and Francis Vanni).
353. **Cassana** Gio. Francesco, of Genoa, b. 1611, d. 1691.
383. **Cassana** G. Agostino, id., b. 1658, d. 1720.
414. **Cassana** Niccolò, born at Venice in 1659, d. 1713.
. . . **Cassioli** Cav. Prof. Amos, of Siena (still living).
457. **Castiglione** G. Benedetto, of Genoa, b. 1616, d 1670.
572. **Cavalleri** Ferdinand, of Turin, b. 1795 (date of the portrait 1829).

367. **Cavedone** Jacob, of Sassuolo in Lombardy, b. 1577, d. 1660.
295. **Cesari** cav. Giuseppe, of Arpino, b. 1560, d. 1640.
. . . **Cheuavard** Paul, of France (still living).
243. **Chiari** Giuseppe, of Rome, b. 1654, d. 1727.
344. **Chiavistelli** Jacopo, of Florence, b. 1621, d. 1698.
274. **Chimenti** Jacopo, of Empoli, called *L'Empoli*, b. 1551, d. 1640.
. . . **Ciabilli** Giovanni, of Florence, d. 1740.
366. **Cignani** Carlo, of Bologna, b. 1628, d. 1719.
298. **Cigoli** (See Cardi).
543. **Cipriani** Gio. Battista, of Pistoia, b. 1732, d. 1785.
. . . **Ciseri** Prof Antonio (still living).
518. **Colignon** Joseph, of Florence (date of the portrait 1840).
429. **Colonna** Michelangelo, of Como, b. 1600, d. 1687.
256. **Comodi** Andrew, of Florence, b. 1560, d. 1638).
554. **Conca** Sebastian, of Gaeta, b. 1676, d. 1764.
527. **Costantin** John Anthony, of Geneve; painted in 1824 (enamel on porcelaine)
428. **Contarini** John, of Venice, b. 1549, d. 1605.
403. **Conti** Francis, of Florence, painted in 1760.
319. **Coppi** Jacob, of Florence, called *Di Meglio*, b. 1523, d. 1591.
. . . **Corot** (J. B. Camille), born on july 29th 1796, died on febr. 22d 1875.
. . . **Corvi** Dominic, of Rome, 1786.
528. **Costoli** Aristodemo, a Florentine sculptor and painter, b. 1803, d. on july 22d, 1871.
. . . **Couder** L. C. Aug., of Paris, painted in 1870 at the age of 81.
. . . **Counis** William, of Geneve, b. 1785, d. 1859.
. . . **Counis** Elisa, of Florence, b. 1812, d. 1848.
478. **Courtois** of Cortesi Jacob, of Saint-Hippolyte (Franche-Comté), called *Il Borgognone*, b. 1628, d. 1679.
542. **Coypel** Anthony, of Paris, b. 1661, d. 1722.
419. **Crespi** Daniel, of Milan, b. 1580 circa, d. 1630
394. **Crespi** Joseph Maria, of Bologna, b. 1665, d 1747.
281. **Cresti** Dominic, of Passignano near Florence, called *Il Passignano*, b. 1560, d. 1638.
301. **Curradi** Cav. Francis, of Florence, born in 1570, d. 1661.
308. **Dandini** Peter, of Florence, b. 1646, d. 1702.
315. **Deveria** Eugene, of Paris, b. 1805.
. . . **De Cam** James, of Feltre, 1791.
553. **Diotti** Joseph, of Casal Maggiore, painted in 1821.
212. **Dolci** Charles, of Florence, b. on May 25th 1616, d. 1681.
402. **Domenichino** (See Zampieri).
389. **Dossi** Dosso, of Ferrara, b. 1479, d. 1542.

437. **Douwen** John Francis, of Ruremond, b. 1656, d. 1727.
449. **Dou** or Dov Gerard, of Leyden, b. 1613, d. 1680 Signed: G. DOV, 1680.
. . . **Duclos** Irene.
434. **Durer** Albert, of Nuremberg, b. 1471, d. 1528. It bears the usual cypher of the author with the date 1498, and a german inscription attesting that he painted his own portrait at the age of 26 (Baldinucci, t. IV, pag. 116).
223. **Dyck** (Van) Anthony, born in Antwerp in 1599, d. 1641.
433. **Elsheimer** Adam, of Frankfort, b. 1574, d. 1620.
274. **Empoli** (See Chimenti).
388. **Facini** or Faccini Peter, of Bologna, b. 1560, d. 1602.
. . . **Fagnani** Joseph, born at Naples 1819, died at New-York, 1873.
438. **Fanti** Vincent, of Vienna, painted in 1750.
. . . **Farina** Achilles (still living).
485. **Favray** or Fauray Anthony, of France, born in 1706, died in 1789 circa.
517. **Fedi** Anthony, of Florence, b. 1771, d. 1843.
541. **Feltre** (Morto da). b. 1485, d. about the year 1519.
502. **Ferrari** Luke, of Reggio, d. 1652.
302. **Ferretti** Gio. Domenico. of Florence, b. 1692.
276. **Ferri** Cyrus. of Rome, b. 1634, d. 1689.
519. **Fidani** Orazio, of Florence, painted in 1656.
326. **Fiori** (See Barocci).
544. **Flos** (Du) Philotheus, of Paris, d. 1747.
520. **Flandrin** Hyppolytus, born at Lyon 1809, d. 1864.
. . . **Fleury** Robert, Francis, born in 1797 (still living).
361. **Fontana** Lavinia, of Bologna, b. 1552, d. 1614.
369. **Forabosco** Jerome, of Venice, who lived in 1660.
304. **Franceschini** Baldassarre, of Volterra, called *Il Volterrano,* b. 1611, d. 1689.
413. **Franceschini** Marc-Anthony, of Bologna, b. 1648, d. 1729.
273. **Franchi** Anthony, of Lucca, b. 1634, d. 1709.
241. **Franck** or Francken Francis, junior, of Antwerp, b. 1581, d. 1642.
564. **Frascheri** Giuseppe, of Savona (still living).
533. **Fratellini** Giovanna, Marmocchini Cortesi, of Florence, b. in 1666, d. 1731.
313. **Furini** Francesco, of Florence, called *Il Furino,* b, 1600 circa, d. 1640.
257. **Gabbiani** Anton Domenico, of Florence, b. 1652, d. 1722 (Signed: ADG, 1686).
470. **Gagneraux** Benedict, of Dijon, b. 1763, d. 1795. (Given to the Gallery by the painter M. Sabatino Levi).
399. **Galanino** (See Aloisi).

319. **Galantini** Father Hyppolytus, of Genoa, b. 1627, d. 1706.
311. **Galletti** Father Filippo Maria, of Florence, b. 1664, d. 1742.
261. **Gambaccini** Francis, of Rome.
404. **Gaulli** Gio. Battista, of Genoa, called *Baciccio*, b. 1639, d. 1709.
. . . **Gebhardt**, von E., of Prussia
430. **Gennari** Benedict, of Cento, b. 1633, d. 1715.
507. **Gherardini** Alexander, of Florence, b. 1655, d. 1723.
506. **Gherardini** Thomas, of Florence, b. 1715, d. 1797.
296. **Ghezzi** Pier Leone, of Rome, b. 1674, d 1755.
275. **Giordano** Luca, of Naples, called *Luca fa' presto*, b. 1632, d. 1705.
356. **Giorgione** (See Barbarelli).
. . . **Gordigiani** Cav. Prof. Michele (still living).
. . . **Gouttebrun** Lewis, of Germany, painted in 1782.
. . . **Grassi** Joseph, 1762.
501. **Greys** (De) Father Benedict, of Leghorn. A pen and ink drawing: 1758.
. . . **Grisoni** Joseph, of Florence, d. 1769.
. . . **Grund** Gio. Giacomo, of Anspach, 1791.
. . . **Gualdi** Antonio, of Guastalla, b. 1796, d. 1865.
396. **Guercino** (See Barbieri).
. . . **Hackewiel** Marius.
. . . **Hamon** John Louis, b. at Plouha (France) in 1821, d. 1874.
. . . **Hamilton**
568. **Harlow** George Henry, of England. Painted in 1818, d. 1820.
323. **Hayez** Francis, of Venice, painted in 1863.
538. **Hayter** George, of England, b. 1793.
453. **Helst** (Van der) Bartholemew, b. at Harlem? in 1613? d. at Amsterdam in 1670.
. . . **Healy** G. P. A. born at Boston in 1813 (still living).
. . . **Herbert** Ernest, of Paris (still living).
. . . **Heyden** Otto, b. 1820 in Pomerania (Prussia), still living.
. . . **Hiprenscky**, of St-Petersbourg, 1820.
498. **Hoare** Prince, of England, painted in 1870.
. . . **Hickels** Joseph, of Bohemia, F. 1769.
232. **Holbein** John, junior, born at Augsbourg in 1497, died at London in 1543, inscribed: JOANNES HOLPENIVS BASILEENSIS SVI IPSIUS EFFIGIATOR AE. XLV.
. . . **Hunellachi** Nicholas.
441. **Honthorst** Gerard, of Utrecht, called *Gherardo delle Notti*, b. 1592, d. 1660.
131. **Ingres** John August, of Paris, b. 1783: signed: I. A. D. INGRES PICTOR GALLICUS SE IPSUM P.XT ANNO ÆTATIS LXXV. MDCCCLVIII.

238. **Jordaens** James, of Antwerp, b. 1593, d. 1678.
569. **Jouvenet** Francis, b. at Rouen 1665 circa, d. at Paris in 1749
471. **Kauffmann** Angelica, b. at Bregentz in Switzerland in b. 1741, d. at Rome in 1807.
230. **Klockner** or Klokeer David, of Hambourg, b. 1629, d. 1698.
510. **Kneller** Godfrey, of Lubeck, b. 1648, d. 1726.
418. **Koninck** or Koning Philip, b. at Amsterdam in 1619, d. 1689.
224. **Kranac** or Cranach Luke, of Cranach, b. 1472, d. 1553.
234. **Laer** Peter, called *Il Bamboccio,* b. near Naarden (in Holland) in 1613, d. 1675 circa.
552. **Lami** Vincent (still living).
569. **Landi** Gaspar, of Plaisance, b 1756, d. 1830.
409. **Lanfranco** John, of Parma, b 1581, d 1647.
245. **Lapi** Nicholas, of Florence, b. 1661, d. 1732.
473. **Largillière** (De) Nicholas, of Paris, b. 1656, d. 1746.
. . . **Laurent** Paul, painted in 1876 (still living).
423 **Legnani** Stefano Maria, of Milan, called *Il Legnanino,* 1660, d 1715
. . . **Lehmann** Henry, of Paris, b 1814 (still living).
447. **Leisman** John Anthony, of Salisbourg, b. 1604, d. 1698.
. . . **Leighton** Prof. Fried., president of the Royal Academy in London (still living).
230. **Lely** Peter, of Westphalia, b. 1617, d. 1680
. . . **Lenepveu** I. E, a French artist, still living, painted in 1877.
375. **Liberi** Cav. Pietro, of Padua, b. 1605, d. 1687.
246. **Ligozzi** Jacopo, of Verona, b. 1543, d. 1627.
535. **Liotard** Ernest, of Geneve, painted in 1744
286. **Lippi** Filippino, of Florence, b. 1457, d. 1504
283. **Lippi** Lorenzo, of Florence, b. 1606, d. 1664.
229. **Loth** Charles, of Munchen, b. 1611, d. 1698.
. . . **Löwenthal** Emil, of Prussia (still living)
444. **Luca d'Olanda**, of Leyden, b. 1494, d. 1533 - Senator Morelli thinks it to be an old copy of a portrait of Bernardino de Conti of Pavia (pag. 423).
250. **Luti** Benedict, of Florence, b. 1666, d. 1724.
. . . **Macpherson** Joseph, 1778.
320. **Maganza** Gio. Battista (junior), of Vicenza, b. 1577, d. 1617 Signed: Gio. Battista Maganza.
563. **Malatesta** Adeodato, of Modena, painted in 1846.
570. **Manciuelli** Giuseppe, of Naples (still living).
355. **Manetti** Rutilio, of Siena, b. 1572, d. 1639).
305. **Mannozzi** Giovanni, of S. Giovanni (Val d'Arno), called *Giovanni da S. Giovanni,* b. 1590, d. 1636.

323. **Manzuoli** Tommaso, of Florence, b. 1536, d. oct. 2d 1571.
266. **Maratta** Carlo, b. at Camerino near Ancona in 1625, d. 1713.
313. **Marinari** Onorio, of Florence, b. 1627, d. 1715.
. . . **Markò** Prof. Carlo, of Leuthschan, b. 1793, d. 1860.
530. **Marmocchini Cortesi** (See Fratellini),
483. **Maron** Anthony, of Vienna, painted in 1787.
562. **Marteau**, of France, painted in 1726.
253. **Marucelli** Gio. Stefano, of Florence, b. 1586, d. 1646.
499. **Mazzanti** Cav. Lodovico, of Orvieto, 1760.
381. **Mazzucchelli** Pier Francesco, of Lombardy, called *Il Morazzone*, b. 1571. d. 1626.
386. **Mazzuoli** or Mazzuola Francesco, of Parma, called *Il Parmigianino*, b. 1503, d. 1540.
415. **Mazzuoli** Giuseppe, of Ferrara, d. in 1580. Signed: Gio. MAZZUOLI SÈ DIPINSE, 15..4.
349. **Medici** Piero, of Florence, b. 1586, d. 1618.
466. **Medina** Chev. Jean Baptiste, of Bruxelles, b. 1660, d. in 1711.
236. **Mehus** Lyvius, of Oudenarde, b. 1630, d. 1691.
. . . **Manageot** Francis, of France, b. 1744, painted in 1797, d. 1816.
555. **Mengs** Chev. Antoine Raphaël, of Aussig, in Bohemia, b. 1728, d. 1779.
. . . **Mensi** Francesco, of Genoa, 1873.
509. **Messini** Ferdinand, of Florence, d. 1750.
237. **Metsys** Quentin, b. at Louvain in 1466, d. at Antwerp in 1530. A portrait of his wife, bearing the date 1520, is seen on the reverse of this painting.
316. The same, in a diminutive size.
303. **Meucci** Vincenzo, of Florence, b. 1694, d. 1766,
443. **Meylens** or Mayden Martin, of Stokholm, b. 1696, d. 1770.
496. **Middleton** Goodsall, of England (still living).
222. **Miel** John, of Antwerp, b. 1599, d. 1665.
455. **Mieris** (Van) Francis, of Leyden, b. 1635, d. 1861. Purchased by Cosmus III de' Medici.
. . . **Millais** of England (still living).
382. **Mola** Pier Francesco, b. at Caldrè near Como in 1612, d. at Rome in 1668.
504. **Monari** Cristofano, of Reggio, painted in 1717.
346. **Monti** Francesco of Bologna, b. 1685, d. 1768.
462. **Mor** or Moro Anthony, of Utrecht, b. 1512, d. 1581. Bearing the signature: *Ant. Morus Philippi Hisp. Reg. Pictor sua ispe depictus manu 1558.*
239. **Moor** Charles, of Leyden, b. 1656, d. 1738.
255. **Morandi** Gio. Maria, of Florence, b. 1622, d. 1717.
523. **More** Jacob, of England, 1773.

259. **Moro** (Del) Lorenzo, of Florence, d. 1725.
. . . **Moro** Giuseppe, of Turin, f. 1750.
360. **Moroni** Gio. Battista, of Albino, called *Morone*. b. 1510 circa, d. 1578.
538. **Morto** (See Feltre da).
252. **Muller** or Mulier or also Molyn Peter, of Harlem, called *Il Cav. Tempesta,* b. 1637, d. 1701.
465. **Murray** Thomas, of Scotland, b. 1666, d. 1724.
357. **Musscher** Michæl, of Rotterdam, b. 1646, d. 1705. Signed: *M. H. V. Musscher se Ipsum Pinxit. Etat. 46. 1692.*
526. **Mussini** Cesare, of Florence, painted in 1873, d. 1879.
. . . **Mussini** Luigi, of Florence (still living).
. . . **Nani** Cav. Prof. Napoleon, President of the *Accademia dei Pittori e degli Scultori,* at Verona (still living).
536. **Nanteuil** Robert, of Reims, b. 1630, d. 1678.
492. **Nannetti** Niccola, of Florence, b. 1675, d. 1749.
500. **Nasini** Antonio, of Siena, painted in 1716.
468. **Natoire** Charles, of France, b. 1700, d. 1777.
521. **Nebbia** Cesare, of Orvieto, d. 1611.
457. **Neer** (Aart Van Der), b. at Amsterdam in 1619, d. 1683.
494. **Nortchote** James, of Plymouth. painted in 1778.
. . . **Novy** (Count de), of France (still living).
574. **Nuzzi** Marius, called *Mario dei Fiori,* of Penna, near Fermo, b. 1603, d. 1673.
343. **Ortolani Damon** Gio. Battista, of Rome, painted in 1879.
518. **Overbeck** Frederic, of Lubeck, b. 1790.
284. **Pagani** Gregorio, of Florence, b. 1550, d. 1605.
505 **Paggi** Gio. Battista, of Genoa, b. 1554, d. 1627.
420. **Paglia** Francis, of Brescia, b. 1636, d. 1700 circa.
545. **Paladini** Arcangela, of Pistoia, b. 1599, d. 1662.
. . . **Palizzi** Filippo, of Naples (still living).
565. **Palagi** Pelagio, of Bologna, b. 1775, d. 1860
372. **Palma** Jacob (junior), of Venice, b. 1544, d. 1628.
. . . **Panti** Romolo, of Pistoia, d. 1703.
322. **Paolini** Pietro, of Lucca, d. 1632.
386. **Parmigianino** (See Mazzuoli).
422. **Parodi** Dominic, of Genoa, b. 1688, d. 1740.
385. **Paolo Veronese** (See Caliari).
. . . **Pasini** Alberto, of Naples (still living).
324. **Passeri** Giuseppe, of Rome, b. 1634, d. 1714.
370. **Passerotti** Bartolommeo, of Bologna; who flourished about 1578.
406. **Passerotti** Ventura, of Bologna, b. 1533, d. 1593.
377. **Passerotti** Tiburzio, of Bologna, d. 1612.
281. **Passignano** (See Cresti).
516. **Patania** Giuseppe, of Palermo, b. 1780, d. 1852.

546. **Pazzi** Abate Antonio, of Florence, b. 1706.
. . . **Pedro** Amerigo, 1877.
357. **Pellegrini** Pellegrino (See Tibaldi).
416. **Pellegrini** Antonio, of Padua, b. 1675, d. 1741.
436. **Penc** George, of Nuremberg, b. 1500, d. 1550.
. . . **Parrodin** E., of France (still living).
529. **Perrounette Briggs** Henry, of England, d. 1844.
287. **Perugino** (See Vannucci).
242. **Petrazzi** Astolfo, of Siena, b. 1579, d. 1653.
524. **Piattoli** Anna, of Florence, d. 1788.
255. **Piattoli** Gaetano, of Florence, d. 1774.
. . . **Pierotti** Pierotto, of Castelnuovo in Garfagnana (still living).
358. **Pignoni** Simone, of Florence, b. 1614, d. 1706.
289. **Pippi** Giulio, of Rome, called *Giulio Romano,* b. 1499, d. 1546.
312. **Poccetti** (See Barbatelli).
481. **Poerson** (De) Charles, of Paris, b. 1652, d. 1725).
401. **Ponte** (Da) Iacopo, of Bassano, called *Il Bassano,* b. 1510, d. 1592.
407. **Ponte** (Da) Francesco, id., b. 1558, d. 1592.
395. **Ponte** (Da) Leandro, id., b. 1558, d. 1623.
373. **Pordenone** (See Sacchiense)
550. **Porporati** Carlo, of Turin, b. 1740, d. 1790.
445. **Pourbus** Francis, of Antwerp, b. 1542, d. 1622. Signed: *Francesco Pourbus 1591 — Ætatis suæ 49.*
. . . **Poynter** J. Edward, of England (still living).
334. **Pozzo** Andrea, of Trento (a Jesuite), b. 1642, d. 1709.
. . . **Preller** Frederic, of Weimar (still living).
352. **Presisler** John Justin, of Nurimberg, b. 1698, d. 1771.
267. **Preti** (De) Mattia, of Calabria, b. 1613, d 1699.
554. **Preziado** Francis, of Seville, b. 1713, d. 1789.
421. **Primaticcio** Francesco, of Bologna, b. 1540, d. at Paris in 1570.
392. **Procaccini** Giulio Cesare, of Bologna, b. about the year 1548, d. 1626 circa.
482. **Quadal** Marius, of Moravia, painted in 1685.
288 **Raffaello** (See Sanzio).
260. **Ramenghi** Bartolommeo, called *Il Bagnacavallo,* b. 1484 d. 1542.
. . . **Rapisardi** Michael, of Palermo, b. 1822, d. 1886.
282. **Razzi** Gio. Antonio, of Vercelli (See Bazzi).
314. **Redi** Tommaso, of Florence, b. 1665, d. 1726.
403. **Reni** Guido, of Bologna, b. 1575, d. 1642.
451. **Rembrandt** Van Ryn, of Leyden, b. 1607, d. 1669.
452. The same.
333. **Resani** Arcangelo, of Rome who flourished in 1718.

540. **Reynolds** Cav. Joshua, of England, b. 1723, d. 1792, painted in 1775.
244. **Ribera** Giuseppe, of Gallipoli, called *Lo Spagnoletto,* b. 1583, d. 1656.
. . . **Ribbing** (De) Sophia, of Swede, painted in 1875 (still living).
432. **Ricci** or Rizzi Sebastian, of Belluno, b. 1662, d. 1734.
345. **Ricciolini** Michelangelo, of Todi, b. 1654, d. 1715.
. . . **Richter** Gustavus, born at Berlino on august 3d 1823, died on april 3d 1884.
422. **Ridolfi** Claudio of Verona, b 1560, d. 1644
474. **Rigaud** Hyacinthe, of Perpignano, b. 1659, d. 1743.
265. **Riminaldi** Orazio, of Pisa, b. 1598, d. 1631.
480. **Rivière** Francis, of Paris, d. 1725.
412. **Rizzo** Domenico, of Verona, called *Brusasorci,* b. 1494, d. 1567.
378. **Robusti** Iacopo, of Venise, called *Il Tintoretto,* b. 1512, d. 1594.
365. **Robusti** Marietta, *Tintoretto's* daughter, b. 1560, d. 1590.
247. **Roncalli** Cristofano, of Pomarance in Tuscany, b. 1552, d. 1626.
293. **Rosa** Salvatore, of Naples, b. 1615, d. 1673.
299. The same.
225. **Rosa** or Ross John, of Antwerp, b. 1631, d. 1685.
. . . **Rosi** Alessandro, of Florence, d. 1700.
. . . **Rosen** (Von) George, of Stockholm, painted in 1811.
517. **Roslin** Alexander, of Stockholm, b. 1733? died 1793. Painted in 1790.
278. **Rosselli** Matteo, of Florence, b. 1578, d. 1650.
268. **Rossi** Francesco, of Florence, called *Cecchino Salviati,* b. 1510, d. 1563.
550. **Rotari** Count Peter, of Verona, b. 1707, d. 1762.
228. **Rubens** Peter Paul, b. 1577, d. at Antwerp 1640.
233. The same.
514. **Rubio** Cav. Prof Luigi (still living).
. . **Sabatelli** Giuseppe, of Florence, b. 1810, d 1848.
558. **Sabatelli** Luigi, of Florence, b. 1772, d. 1850.
373. **Sacchiense** Gio. Antonio, called *Il Pordenone,* b. in Friuli in 1483, d. 1540.
. . . **Sagrestani** Gio. Cammillo, of Florence, d. 1731.
. . . **Salghetti Prioli** Francesco, of Zara, d. 1877.
315. **Salimbeni** Ventura, of Siena, b. 1557, d. 1613.
340. **Salvi** Gio. Battista, of Sasso Ferrato near Urbino, called *Il Sasso-Ferrato,* b. 1605, d. 1685.
268. **Salviati** (See Rossi Francesco).
467. **Sandrart** Joachim, of Francfort, b. 1606, d. 1683.
277. **Santi di Tito** (See Tito).

288. **Sanzio** or Santi Raffaello, of Urbino, b. 1483, d. 1520 (See Pelli, *Saggio,* etc., t, I, p. 243).
280. **Sarto** (Del) Andrea (Andrea Vannucchi), of Florence, b. 1487, d. 1531 (See Vasari, t. VIII, p. 287).
536. **Sasso-Ferrato** (See Salvi).
435. **Schalcken** Godfrey, of Dordrecht, b. 1643, d. 1706.
376. **Schiavone** Andrea, of Sebenico, b. 1522, d. 1582.
. . . **Schmid** Prof. Charles Fred. Louis, of Stettin in Prussia, b. 1799.
235. **Schonjans** Anthony, of Antwerp, b. 1655, d. 1694
461. **Schwartz** Christopher, of Ingolstadt, b. 1550, d. 1594.
327. **Scorza** Sinibaldo, of Genoa, b. 1589, d. 1631.
. . . **Servolini** Giuseppe, of Florence.
. . . **Severin** Kroyer Peter, Dainmark (still living).
454. **Sevin** Claudius, of Bruxelles, d. 1776.
221. **Seybolt** Christian, of Althenaer, b. 1697, d. 1768.
339. **Sirani** Gio Andrea, of Bologna, b. 1610, d 1670.
328. **Siries** Violante, of Florence, d. 1783.
282. **Sodoma** (See Bazzi)
556. **Sogni** Giuseppe, of Milan (still living).
417. **Sole** (Del) Giuseppe, of Bologna, b 1654, d. 1719.
337. **Solimena** Francesco, of Nocera near Naples, b. 1657, d. 1747.
251. **Sorri** Pietro, of Siena, b. 1556, d. 1622.
390. **Spada** Leonello, of Bologna, b. 1576, d. 1622.
244. **Spagnoletto** (See Ribera).
475. **Sparvier** Peter, of France, b. 1660, d. 1731.
227. **Spranger** Barthelemew, of Antwerp, b. 1546, d. 1627.
309. **Stefaneschi** Gio. Battista, a Florentin hermit, b. in 1585, d. 1659.
219. **Storer** Christopher, of Constance, b. 1611, d. 1671
218. **Sustermans** Just, of Antwerp, b. 1597, d. 1681.
425. **Taruffi** Emilio, of Bologna, b. 1633, d. 1669.
359. **Tavarone** Lazzaro, of Genoa, b. 1556, d. 1641.
252. **Tempesta** (See Muller).
254. **Testa** Pietro, of Lucca, b. 1617, d. 1650
408. **Tiarini** Alessandro, of Bologna, b. 1577, d. 1668.
357. **Tibaldi** Pellegrino, of Bologna, b. 1527, d. 1591.
378. **Tintoretto** (See Robusti).
300. **Titi** Tiberio, of Florence, the son of *Santi di Tito,* b. 1573, d. 1627, painted in 1612.
277. **Tito** (Santi di), of Borgo S. Sepolcro, b. 1536, d. 1603.
330. The same.
384. **Tiziano** (See Vecellio).
495. **Torelli** Felice, of Verona, b. 1667, d. 1748.
. . . **Torelli** Lucia, of Bologna, d. 1762.
489. **Trevisani** Angelo, of Venice He flourished in 1753.
393. **Trevisani** Francesco, of Treviso, b. 1656, d. 1746.

479. **Troy** (De) Francis, of Toulouse, b. 1645, d. 1730.
472. **Troy** (De) John Francis, of Paris, b. 1679, d. 1752.
258. **Ulivelli** Cosimo, of Florence, b. 1625, d. 1704.
. . . **Ussi** Comm. Prof. Stefano, of Florence (still living).
285. **Vaga** (Del). See Buonaccorsi.
537. **Vander-Brach** Nicholas, of Messina, painted in 1756.
456. **Vander-Werff** Adrian, born near Rotterdam in 1659, d. 1722.
223. **Van-Dyck** Anthony, of Antwerp, b 1599, d. 1641 (See Baldinucci, vol. XV, pag. 45).
460. **Van Platen** Mathew, of Antwerp, called *Il Montagna,* b. 1630 circa, d. 1776.
249. **Vannini** Ottavio, of Florence, b. 1585, d. 1643.
280. **Vannucchi** (See Sarto),
287. **Vannucci** Pietro, of Perusia, called *Pietro Perugino*, b. 1446, d. 1526.

Le Chevalier Montalvo who rightly attributed this portrait to Perugino, then fell into the mistake of affirming it to represent the author, to which conclusion he would certainly not have come, had he not neglected to read the following inscription, which is seen on the reverse of this painting: 1494 D'LUGLIO PIETRO PERUGINO PINSE FRANC.° DE LOPE (delle Opere). *Francis delle Opere* was a florentin artist, the brother of the calebrated *Giovanni delle Corniole.* He died at Venice in 1496 (Vasari, G. C. Sansoni, 1880, Vol. III, pag. 604).

. . . **Vannutelli** Scipione, 1876.
. . . **Vantini** Domenico, of Brescia, b. 1765, d. 1821.
291. **Vasari** Giorgio, of Arezzo, b. 1511, d. 1574.
371. **Vasillachi** Antonio, of Milo, called *L'Aliense,* b. in 1556, d. 1629.
384. **Vecellio** Tiziano, of Cadore, in Friuli, b. 1477, d. 1576.
216. **Velasquez de Silva** Diego, of Seville, b. 1599, d. 1660.
217. The same.
426. **Veneziano** Antonio, b. 1319, d. 1383.
336. **Veracini** Agostino, of Florence, b. 1689, d. 1762.
549. **Vigée** M.e (See Brun Le).
307. **Vignali** Jacopo, of Prato Vecchio, province of Casentino (Tuscany), b. 1594, d. 1664.
292. **Vinci** (Da) Leonardo, born at Vinci near Empoli, province of Florence, b. 1452, d. 1519.
497. **Vivien** Joseph, of Lyon, b. 1657, d. 1734.
567. **Vogel** Charles, of Vegelstein, b. 1788 circa.
440. **Vos** (De) Martin, of Antwerp, b. 1531, d. 1603.
463. **Vouet** Simon, of Paris, b. 1590, d. 1649.
476. **Vout** Ferdinand, a Flemish artist who flourished in 1660.

. . . **Voutier** B., of Prussia (still living).
464. **Vump** Jean, a Flemish artist who flourished in 1650.
460. **Waldstein** Marianna, Marchioness of Sancta-Crux (a miniature), 1818.
. . . **Watts,** English painter (still living).
. . . **Wetmar,** Puller, 1875
456. **Werff** (See Van der Werff).
553. **Werhlein** Vinceslaus, of Turin, d. 1780. He is holding the portrait of Grand-Duke Peter Leopold I of Tuscany; signed: *Vincislaus Werhlein,* 1771.
571. **Winterhalter** Franz (still living).
. . . **Yvon** Adolphe, b. 1817 at Eschviller (Moselle), still living.
. . . **Zaballi** Raimondo, b. 1794, d. 1842.
402. **Zampieri** Domenico, of Bologne, called *Il Domenichino,* b. 1582, d. 1641.
488. **Zanchi** Antonio, of Este, b. 1639, d 1722.
442. **Zoffani** John, of Germany, b. 1733, d 1772.
551. **Zona** Antonio, of Venice (still living), painted in 1865.
470. **Zuccheri** Federigo, of S. Angelo in Vado, near Urbino, b. 1536, d. 1609.
279. **Zuccheri** Taddeo, idem, b. 1529, d. 1566.

## *Hall of Lorenzo Monaco* (1).

**17.** ANGELICO (Fra Giovanni), of Fiesole. Born near Vicchio di Mugello in Tuscany in 1387, died 1455.

*A tabernacle* with two doors. Within the tabernacle is the Holy Virgin with the Infant Saviour standing on her knee: twelve little angels playing on different instruments are painted all around. The figure of the Virgin is above life size. The internal parts of the doors bear the figures of St. John the Baptist and St. Mark; on the exterior are St. Peter and again St. Mark

This remarkable work was committed to Fra Angelico on the 11th of july 1433, by the Association of the flax-weavers (Arte de' Linaioli) for the price of 190

(1) The paintings in the corridor leading to this hall, belong to the collection of the portraits of painters painted by themselves.

golden florins, and was brought to this Gallery in 1777. The *gradino* bearing the number 1294 is also a part of this shrine.

**24.** CREDI (Lorenzo di), of Florence. Born 1459, died 1537.

*The Holy Virgin* adoring the Divine Infant, with an angel. — On wood. Dimin. fig.

**39.** BOTTICELLI (Alessandro Filippepi, of Florence, called). Born 1447, died 1510.

*The birth of Venus.* The goddes is standing on an open sea-shell in the middle of a calm sea. On the left side two winds are figured, flying over the waves and pushing the goddess towards the shore; to the right is the figure of a girl, representing Spring. — On canvas. Life size.

Brought to the Gallery from the rooms of the Royal Palace in 1815.

**1286.** BOTTICELLI Alessandro.

*The adoration of the Kings.* A very fine work. particularly remarkable for its composition and perfect drawing, as well as for the sentiment which the whole painting expresses. The figures are probably the portraits of some illustrious personages of the time: those of Cosmus the Elder, Julian and John are well recognisable. — On wood. Half life size.

Vasari mentions this work as existing in the church of Santa Maria Novella; in the XVII century it was taken to the Villa del Poggio Imperiale, and was brought to this Gallery in 1796.

**1294.** ANGELICO (Fra Giovanni).

A *gradino* containing three different subjects: *Preaching of St. Peter; Adoration of the King,* and *Martyrdom of St. Mark.* — This *gradino* belonged to the tabernacle, in the hall of *Lorenzo Monaco* N.r 17. — On wood. Dim. fig.

**1296.** VERDI Francesco di Ubertino, called *il Bachiacca,* pupil of Pietro Perugino. Born 1494, died on october 5th 1557.

*Gradino* with three scene in the life of St. Acasius. In the middle one Acasius is seen at the head of a

Roman legion, defeating the rebels by the help of some angels; the left one represents the Saint and his companions, instructed by Angels and baptized: in the third scene St. Acasius is represented with his companions, crucified on the mount Ararat. — On wood. Dim. fig.

This *gradino*, belonged to the altar of the Medici chapel in San Lorenzo, and was purchased for this Gallery in 1860.

**1297.** GHIRLANDAIO (Domenico Bigordi, called Domenico del), of Florence.

*The Holy Virgin with the Infant Jesus,* attended by four angels; St. Michael and St. Raphael, left and right of the throne, and St. Zenobius and St. Just kneeling before it. The background is richly decorated with architecture and landscape. — On wood. Life size.

This painting was made for the church of St. Just of the Jesuits, near Florence, and after the distruction of that church, during the famous siege in 1530, it was taken to the little church of St. John, called *La Calza,* by Porta Romana, also in Florence, and was finally purchased by the Governement and brought to this Gallery in 1857.

**1302.** GOZZOLI Benozzo, of Florence. Born 1420, died 1498.

*Gradino.* In the middle a *Pietà;* left and right: *St. John* and *St. Mary Magdalene; St. Catherine's bridal with the divine Child, St. Anthony,* and *a Benectine saint.* — On wood. Dimin. fig.

It was taken to this Gallery from the convent of Santa Croce of Florence in 1847.

**1305.** DOMENICO VENEZIANO. Died on may 15th 1461.

*The Holy Virgin enthroned,* holding the Divine Infant on her lap. On her right are St. John the Baptist and St. Francis, on the left St. Nicholas and St. Lucy. On the lower edge of the picture an inscription as follows: OPUS DOMINICI DE VENETIIS. HO MATER DEI MISERERE MEI DATUM EST. — On wood. Half life size fig.

This splendid painting formely belonged to the church of Santa Lucia de' Magnoli, Via de' Bardi, in Florence: and was taken to the Gallery in 1862.

**1309.** DON LORENZO MONACO, of Florence. Born about 1370, died 1422.

*The coronation of the Virgin.* A tryptic, admirable for the number and beauty of the different paintings it contains. The *Coronation of our Lady* amidst a glory of sixteen angels is painted in the middle panel; the two others bear ten figures of saints each. Several smaller figures are scattered among the various ornaments of the frame. On the pinnacles above the principal panels is *the Holy Trinity,* left and right of which are: *the Virgin announced and Gabriel.* The *gradino* contains six diminutive compositions, four of which represent some scenes from the life of St. Bernard, and the two others *The Birth of our Lord* and *The Adoration of the Mages.* Between the tryptic and the *gradino* there is an inscription in golden letters, with the following words: HEC · TABVLA · FACTA · EST PRO · ANIMA · ZENOBI · CECCHI · FRASCHE · ET SVORUM · IN · RECOMPENSATIONE · VNIVS ALTERIVS · TABVLE · PER · EVM . IN · HOC.... (LA)VRENTII · IOHANNIS · ET · SVORVM · MONACI HVIVS · ORDINIS · QVI · EAM · DEPINXIT · ANNO DOMINI · MCCCCXIII · MENSE · FEBRVARII · TEMPORE · DOMINI · MATHEI · PRIORIS · HVIVS MONASTERII.

This painting is one of the few works of this famous artist which could be preserved to our time. It was made in 1413 for the high altar in the church of the Monastery called *degli Angioli* to which *Don Lorenzo* belonged; but about the end of the sixteenth century it was removed from that place, and people then believed it lost, until it was found out again in 1830 in the Abbey of St. Peter at Cerreto near Certaldo, by the commentators of Vasari, in an artistic journey in Val d'Elsa. This splendid master-piece contains more than a hundred figures altogether. It was brought to this Gallery in 1866, and restored under the direction of Mr. Ector Franchi.

**1310.** GENTILE DA FABRIANO. Born at Fabriano near Ancona in 1370, died at Rome about the end of 1450.

*St. Mary Magdalene, St. Nicholas of Bari, St. John* and *St. Georges.* An Ancona which formerly decorated

the high altar of the church of San Niccolò in Florence. and was given to this Gallery by its owner, the marquis Quaratesi in 1879. The middle panel containing a Madonna is lost, and no one knows how or when. The *gradino* which Vasari mentions is also wanting, but a part of it is now possessed by the Puccini family at Pistoia.

This painting before being mutilated bore an inscription with the following words: OPVS GENTILIS DE FABRIANO MCCCCXXV. MENSE MAI.

## *Venetian School.*

*(First Hall).*

The greater part of the works gathered in the two following rooms belonged to the private collection of a florentine merchant, Paul del Sera, settled in Venice, which was bought by Cardinal Leopoldo de' Medici in 1654.

**571.** GIORGIONE (Giorgio Barbarelli, called). Born at Castelfranco or rather at Viselago, in the province of Treviso, in 1478, died 1511.

*Portrait of General Gattamelata (?) with his shield-bearer.*

Half length figures. — On canvas. Life size.

**572.** PAOLO VERONESE (Paolo Caliari, called). Born at Verona in 1528, died 1588.

*St. Catharine,* kneeling and chained, near the wheel, which was the instrument of her martyrdom. — On canvas. Half life size.

Taken from the Poggio Imperiale Villa in 1796.

**573.** MUZIANO Girolamo, of Acquafredda near Brescia. Born 1528, died in Rome in 1590.

*Male portrait.* — On canvas. Life size.

**574.** POLIDORO VENEZIANO. Born 1515, died 1565.

*The Virgin, Child and St. Francis* Full length (1). — On wood. Half life size.

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(1) Some authorable critics assign this painting to Bernardino Licinio, brother of Pordenone.

**575.** LOTTO Lorenzo. Born at Venice about 1476, died at Loretta between 1555 and 1556.

*The Holy Family,* with St. Anna, St. Joahim and St. Jerome. Half length figures. — On wood. Half life size. — Signed : *Lorenzo Loto, 1534.*

**576.** TIZIANO VECELLIO. Born at Borgo della Pieve, in the ancient province of Cadore, in 1477, died of the pestilence of 1576.

*Portrait of the sculptor Sansovino.* A two thirds length figure, in a black dress, in the act of laying one hand on a marble head. — On wood. Life size.

**577.** BORDONE Paris, of Treviso. Born 1500, died in Venice in 1570.

*Portrait of a boy.* — On wood. Life size.

**578.** THE SAME.

*Portrait of a boy.* — On wood. Life size.

**579.** PAOLO VERONESE (Paolo Caliari).

*The Annuntiation.* A large painting, with a remarkable architectural back ground. A sketch. — On canvas. Life size fig.

**580.** MICHELI Andrea, of Vicenza, called *il Vicentino.* Born 1539, died 1614.

*Solomon's feast.* — On canvas. Life size.

**581.** TINELLI Tiberio, of Venice. Born 1586, died 1638.

*The head of a young man.* — On canvas. Life size.

**582.** MORONI Giovan Battista, of Albino near Bergamo, called *Morone.* Born 1523 circa, died 1578.

*Portrait of an old man.* — On canvas. Life size.

**583** *bis.* CARPACCIO Vittore. Born 1450 circa, died after 1519.

The subject is unknown. It is probably the fragment of a Crucifixion. Eight figures, and a mountainous landscape in the back-ground. — Sold to the Gallery by Mad.lle Isabella Bianciardi-Pini, for the price of 11,500 francs. — On wood. Dimin. fig.

**584.** CIMA Gio. Battista, of Conegliano in the province of Treviso. Born 1460 circa. — Some of his paintings are dated 1517.

*The Holy Virgin with the Infant Jesus, St. Peter*

*and a nun bearing a child in swaddling.* — Half length figures. Half life size. On wood.

Taken from the store-rooms of the Royal Palace in 1798.

**584** *bis.* THE SAME.

*The Holy Virgin sitting and holding the Infant Jesus on her lap.* Taken from the store-rooms of the Florentine R. Academy of Fine Arts in 1884. — On wood. Dim. fig.

**585.** PORDENONE (Giovanni Antonio Licinio, called). Born at Pordenone in Friuli in 1483, died at Ferrara in 1539.

*Portrait of a man,* holding a book in his right hand and a handkerchief in the left. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1794.

**586.** MORONE.

*Portrait of a man,* in a black dress, laying his left hand on the hilt of his sword, and by his right pointing to a fire in a vase upon a pedestal, on which are the words: « ET QUID VOLO - NISI UT ARDEAT. MDLXIII. Jo. Bap. Moronus p. » On canvas. A full length. Life size.

Taken from the store-rooms of the Royal Palace in 1797.

**587.** BORDONE Paris.

*Portrait of a bearded man,* in a black dress, trimmed with fur. — Half length. On canvas. Life size.

**588.** SCHIAVONE Andrea, of Sebenico in Dalmatia. Born 1552, died 1582.

*The Adoration of the shepherds.* — On canvas. Half life size.

Taken from the store-rooms of the Royal Palace in 1796.

**592.** BONVICINO Alessandro, of Brescia, called *il Moretto.* Born at Rovato in 1498, died 1555.

*Venus wailing among some nymphs for the death of Adonis.* The goddess having been pricked by a thorn, the white rose is coloured by her blood. — A large painting. On canvas. Life size.

Taken from the store rooms of the Royal Palace in 1798.

**593.** BASSANO (Iacopo da Ponte, called). Born at Bassano in 1510, died on february 13th 1592.

*Moses near the burning bush.* — On canvas. Dim. figures.

**594.** ROBUSTI Domenico, of Venice, the son of *Tintoretto.* Born 1562, died 1637.

*Apparition of St. Augustin.* Above and below the principal subject, are some figures of sick people, expecting to be cured through the prayers of the Saint. — On canvas. Half life size.

**595.** BASSANO (Iacopo da Ponte).

*Portraits of the painter's family.* Half lengths. In the middle is Jacob, the father; left and right of him are his sons Francis and Leander, with their children and the two wives, all singing and playing on different instruments.

This painting is one of the finest works of this famous artist. — On canvas. Life size.

**596.** CALIARI Paolo, called *Paolo Veronese.*

*Esther before Ahasuerus;* a large composition of many figures. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1793.

**597.** TINTORETTO's School.

*Entry of Christ into Jerusalem.* — On canvas. Dim. figures.

**598.** CAPPUCCINO VERONESE (Fra Semplicino da Verona). Born 1589, died 1654.

*The corps of our Lord* lying on a shroud: the *Holy Virgin, St. John* and the *Magdalene.* — On canvas. Life size. - Signed: *Simplex Veronensis Cappuccino F.*

**599.** TIZIANO.

*Portrait of the Duchess of Urbino,* the wife of Francis della Rovere. The lady is sitting near a window, through which a fine landscape in seen. A little dog is lying aside.

This precious master-piece is in a state of perfect preservation. It was brought to this gallery from the Casa della Rovere in 1795.

On canvas. Above half length. Life size.

**600.** BASSANO (Iacopo da Ponte).

*A landscape,* with figures of shepherds and animals. — On canvas. Dimin. fig.

**601.** TINTORETTO (Robusti Iacopo, called). Born at Venice in 1512, died 1594.

*Portrait of the venetian admiral Veniero ;* a half length figure in an armour, laying his right hand on a helmet. In the back-ground a sea-view, with some fortresses in the distance. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1794.

**602.** CAMPAGNOLO Domenico, of Padoa. Born about 1484, died after 1564.

*A male portrait.*

**602** *bis.* TIEPOLO Gio. Battista (?), of Venice. Born 1698, died 1770.

*The sacrifice of Iphigenia.* Purchased in 1869. — On canvas. Dim. fig.

**603.** VERONESE Paolo.

*A male portrait.* — On canvas. Life size.

**604.** CARLETTO (Carlo Caliari, called), Paolo Veronese's son. Born 1572, died 1596.

A large painting representing *the Holy Virgin with the Infant Jesus* surrounded by many figures of angels. Below are: St. Mary Magdalene, St. Margaret and St. Fredian bishop of Lucca, holding a rake, as a simbol of the prodigious hydraulic works through which Lucca has been saved from the frequent danger of inundation of the river Serchio, and the country around has acquired its well deserved renown of uncommon fertility.

This painting is one of the most valuable works of Carletto, and was given to this Gallery by the granduke Ferdinand III, who purchased it from a church in Castel Franco di Sotto. — On canvas. Life size. — Signed: « *Carlo filio Pauli Caliari. U.st f.* »

**605.** TIZIANO.

*Portrait of Francis Maria I della Rovere, Duke of Urbino.* The duke all harnessed holds a scepter in his right hand, and lays the left on the hilt of his sword.

This portrait and that of the Duchess (N. 599) are

to be numbered among the most famous works of Titian. — On canvas. Life size. — Signed in golden letters : « TITIANUS F. »

It was brought to this Gallery from the Casa Della Rovere in 1795.

**606.** BASSANO (Iacopo da Ponte).

*A landscape,* with figures of shepherds and animals. — On canvas. Dim. fig.

**607.** BORDONE Paris.

*Portrait of a man* in a black and red suit, holding a glove in his right hand, which is laid on a table. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1794.

**608.** PALMA Iacopo, called *Palma il Giovane* (the younger) in order to distinguish him from his uncle, who is called *The Elder.* Born at Venice in 1544, died 1628.

*St. Margaret,* with the winged dragon. — A two thirds length. Life size. On canvas.

**626.** THE SAME.

*Portrait of a young woman* holding some flowers in her right hand. A splendid figure, generally called *La Flora ;* one of the most admired paintings of Titian. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1793.

**627.** FRA SEBASTIANO DEL PIOMBO (Fra Bastiano di Luciano or Luciani). Born at Venice in 1485, died in Rome in 1547.

*Portrait of a Warrior,* remarkable for its caracteristic features and lively expression. — On canvas. Life size.

**631.** BASAITI Marco, of Friuli. XVI$^{th}$ Century.

*A Holy Allegory.* The Virgin, attended by some Saints, among which St. Joseph, St. Paul and St. Sebastian. — On wood. Dim. fig.

Taken from the Poggio Imperiale Villa in 1795.

**648.** TIZIANO.

*Portrait of Catharine Cornaro, queen of Cyprus,*

representing. St Catharine of Alexandria, with the wheel, which was the instrument of her martyrdom. This painting was purchased by Cardinal Leopoldo de'Medici as a work of Paul Veronese. — On canvas. Life size.

**1111.** MANTEGNA Andrea, of Padua. Born 1431, died on september 13th 1506.

*A triptyck.* The middle composition represents *the Adoration of the Kings;* to the right is *the Circumcision,* to the left *the Resurrection.* — This precious painting is said to have formely decorated the chapel of the Ducal Palace of Mantua, and to have then been bought from the Gonzagas by the Medicis, as it is found registered in the inventory of the objects inherited by Don Anthony de'Medici, Prince of Capistrano, son of the Grand-duke Francis I. It was placed in the Gallery in 1632. — An engraving of the middle painting (Epiphany) was begun by Mantegna himself in the later period of his life, but he died before he had finished it.

*(Second Hall).*

**583.** BELLINI Giovanni, of Venice. Born 1428, died 1516.

*Jesus Christ dead, among the apostles.* Chiaro-scuro, half length figures. — On wood. Half life size.

**589.** PAOLO VERONESE (Paolo Caliari).

*The Martyrdom of St. Justina.* The same composition was executed in large proportions by the same author, for the church of St. Justina in Padoa — On canvas. Dimin. fig.

Taken from the store-rooms of the Royal Palace in 1794.

**590.** TIZIANO.

*The Holy Virgin* surrounded by seraphins: the Infant Jesus upright before her, and St. John. — On canvas. Life size.

**609.** TIZIANO.

*Sketch of a battle,* between the imperial troops and the Venetian army at Cadore. On the foreground is

Bartholemew Alviano, the Venetian chief-commander. laying his right hand on the scepter.

This painting was executed by Titian, in large proportions, in one of the halls of the Ducal Palace in Venice, but a fire destroyed it entirely in 1570. Ridolfi gives a minute description of this work: V. I, p. 148. — On canvas. Dim. fig.

**610.** BASSANO (Iacopo da Ponte).

*Two hounds.* — On canvas. Life size.

**611.** THE SAME.

*Portrait of an old man,* holding a pencil in his right hand and a paper in his left. — On canvas. Life size.

**612.** VERONESE Paolo (Paolo Caliari)

*The head of St. Paul* (a study). — On canvas. Life size.

**613.** BORDONE Paris.

*Portrait of a man.* — On canvas. Life size.

**614.** TIZIANO.

*Portrait of John de' Medici,* the famous captain called Giovanni delle Bande Nere. He was the father of Cosmus I Grand-duke of Tuscany; and died at the battle of Mantua. — On canvas. Above half length. Life size.

**615.** TINTORETTO (Robusti Iacopo, called *il*).

*Portrait of an old man.* — A half length. On canvas. Life sife.

**616.** PORDENONE (Gio. Ant. Licinio, called *il*).

*The fall of St. Paul.* The saint is represented when struck down by a flash from a cloud, amidst his frightened soldiers. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1798.

**617.** TINTORETTO.

*The Marriage in Cana.* This painting is a diminutive copy, which Tintoretto himself made of that he executed for the refectory in Santa Maria della Salute at Venice, and which is now kept in the sacristy of that church. — On canvas. Half life size.

Taken from the store-rooms of the Royal Palace in 1796.

**618.** TIZIANO.

*The Holy Virgin and Child.* A study for the Madonna in the famous painting belonging to the Pesaro family in the Church of the Frari at Venice.

A peculiar importance of this painting relys on being a simple sketch by which one can observe the proceeding this great artist used in the performance of his works. — On canvas. Life size.

Bought in 1863.

**619.** PALMA Iacopo (*The Elder*). Born at Serinalto in the province of Bergamo in 1480, died in Venice in 1528.

*Judith.* — Half length. Life size. On canvas.

Taken from the store-rooms of the Royal Palace in 1798.

**620.** MAGANZA Alessandro, of Venice. Born 1556, died 1630.

*Portrait of a man* in a spanish dress, holding a child on his left arm. Above half length. — On canvas. Life size.

**621.** GIORGIONE (Giorgio Barbarelli, called), of Castelfranco in the Province of Treviso. Born 1478, died 1511.

*The child Moses* undergoing the Ordeal by Fire. The Pharaon is sitting on his throne, surrounded by several personages in various and picturesque costumes. — On wood. Dim. fig.

Brought from the Poggio Imperiale Villa in 1795.

**622.** THE SAME.

*Portrait of a knight of Malta.* This portrait is considered as one of Giorgione's finest paintings. — On canvas. Half length. Life size.

Taken from the store-rooms of the Royal Palace in 1798.

**623.** PALMA Iacopo (*The Elder*).

*The Virgin and Child*, St. Mary Magdalene, St. John and St. Joseph. — On wood. Half life size.

Taken from the store-rooms of the Royal Palace in 1793.

**624.** CARLETTO (Caliari Carlo),

*Adam and Eve expelled from Paradise.* — On canvas. Dim. fig.

**625.** TIZIANO.

*The Virgin holding the Divine Infant* on her arms, and St. Catharine offering to him a prommegranade. A splendid painting chiefly remarkable for the grace and vivacity ot its colouring. — On canvas. Half life size.

**628.** BONIFAZIO VERONESE. Born at Verona in 1497, died in 1553.

*The last supper.* A large painting, much admired on account of its bold and strong colouring. This painter is one of the best followers of the great Titian's manner. — On canvas. Life size.

Taken from the store-rooms of the Royal Palace in 1798.

**629.** MORONE (Gio Battista Moroni).

*A male portrait.* — On canvas. Life size.

**630.** GIORGIONE (Giorgio Barbarelli).

*The judgment of Solomon.* A rich composition of many figures, on a fine landscape back-ground. Similar to N. 621, and both belonging to the primitive manner of this painter. — On wood. Dim. fig.

Taken from the Poggio Imperiale Villa in 1795.

**632.** CARLETTO (Caliari Carlo, called).

*Adam and Eve, with their children, tilling.* — On canvas. Dim. fig.

**633.** TIZIANO.

*The Holy Virgin holding the Divine Infant* on her arms, to whom young St. John presents some flowers. Aside St. Anthony the Hermit, in profile. — On wood. Life size.

Taken from the store-rooms of the Royal Palace in 1793.

**635.** CARLETTO (Caliari Carlo, called).

*The creation of Eve.* — On canvas. Dim. fig.

**636.** PAOLO VERONESE (Paolo Caliari).

*The crucifixion;* a rich and very expressive composition of many figures. — On canvas. Dim. fig.

Taken from the store-rooms of the Royal Palace in 1798.

**637.** BASSANO (Francesco da Ponte). Born at Bassano about 1548, died on june 4th 1592.

*Dead Christ and the three Marys;* a large painting, with an admirable night effect. — On canvas. Life size.

**638.** TINTORETTO.

*Portrait of the celebrated sculptor and architect Sansovino,* in his old age. — On canvas. Life size.

On the back-ground, the words: « JACOPO TATTI SANSOVINO. »

**639.** BONVICINO Alessandro, called *il Moretto di Brescia.* Born 1498, died 1555.

*Portrait of a man in black, playing on a guitar.* — On wood. Life size.

**640.** BASSANO (Iacopo da Ponte).

*Noah shutting himself into the Ark.* — On canvas. Dim. fig.

**641.** CARLETTO (Caliari Carlo, called).

*The first sin of Adam.* — On canvas. Dim. fig.

**642.** MORONE (Gio. Batta Moroni, called).

*Portrait of John Anthony Pantera,* the author of a poem intitled *La Monarchia di Cristo,* which was published in 1535 and dedicated to Francis I. — A half length. On canvas. Life size.

Brought from the Poggio Imperiale Villa in 1795.

**643.** VAROTARI Alessandro, of Padua, called *il Padovanino.* Born 1580, died 1650.

*Lucretia.* — A half length. On canvas. Life size.

**644.** PINI Paolo, of Venice. XVIth Century.

*Portrait of the physician Cognati,* in black clothes and a glove on his right hand. — On canvas. Life size.

**645.** SAVOLDI Giovan Girolamo, called *Savoldo,* of Brescia. XVIth Century.

*The transfiguration of Our Lord,* in presence of the apostles Peter, John and James, on the mount Tabor. — On wood. Half life size.

**646.** TINTORETTO (Robusti Jacopo, called *il*).

*The sacrifice of Abraham.* — On canvas. Half life size.

**647.** TINELLI Tiberio, of Venice. Born 1586, died 1638.

*Portrait of the poet Gio. Battista Strozzi.* — A half length. On wood. Life size.

Taken from the Poggio Imperiale Villa in 1795.

**649.** SCHIAVONE Andrea.

*Portrait of a sitting black bearded man,* in a black suit of cloth. — Above half length. On canvas. Life size.

**650.** UNKNOWN.

*Portrait of a Geometrician;* painted on a semicircular slate. Signed: MDLV. — Half length.

## *French School.*

The ceiling of this room and of the four following between this and the Tribune, are painted by some pupils of *Bernardino Poccetti.*

**651.** COURTOIS Jacques, called *il Borgognone.* Born at Saint-Hyppolite, Franche-Comté, in 1621, died at Rome in 1676.

*A small battle-piece.* Skirmishing horsemen. — On canvas. Dim. fig.

**652.** THE SAME.

The same subject.

**653.** PARROCEL Joseph, of Brignolles, Provence. Born 1646, died 1704.

*Combat of cavaliers.* A small painting. — On canvas. Dim. fig.

**654.** COURTOIS Jacques, called *il Borgognone.*

*A battle.* A large painting, representing some troops of soldiers assailing the castle of Radicofani. — On canvas. Dim. fig.

**655.** VERNET Joseph, of Avignon. Born 1714, died 1789.

*A small landscape,* with a water fall and some fishermen. — On canvas.

**656.** BOUCHER François, of Paris. Born 1740, died 1781.

*The Infant Jesus, St. John and some seraphims.* — On canvas. Dim. fig.

**657.** LOO (Van) Charles André, of Nice. Born 1705, died in Paris in 1765.

*The Holy Virgin and Child.* Above half length. — Life size. On canvas.

**658.** VALENTIN, Born at Coulommiers in 1601, died at Rome in 1634.

*A man playing on a guitar.* A half length. — On canvas. Life size.

**659.** NAIN (Antoine le), of Laon. Born 1568 or 1578, died 1648.

*Adoration of the shepherds.* — On canvas. Half life size.

**660.** BOURDON Sébastian, of Montpellier. Born 1622, died in Paris on may 8th 1671.

*Repose in Egypt,* with a fine landscape back-ground. — On canvas. Dim. fig.

Taken to the Gallery in 1793.

**661.** LOIR Nicholas, of Paris. Born 1623, died 1679

*The Holy Virgin, Child and St. John.* Half length. — On canvas. Life size.

Taken from the R. Pitti Palace in 1797.

**662.** UNKNOWN.

*A small battle.* — On copper. Dim. fig.

**663.** GAGNERAUX Benedict, of Dijon. Born 1673, died 1795.

*A battle.* A small painting. — On canvas. Dim. fig. — Signed : « *B. Gagneraux 1795.* »

**664.** HYRE (De la) Laurence, of Paris. Born 1606, died 1656.

*The Virgin holding the Infant Jesus on her lap.* A full figure on a landscape back-ground. — On wood. Half life size.

**665.** VERNET Joseph.

*A small sea piece.* A ship in danger of going to wreck. — On canvas.

**666.** UNKNOWN.

*A small landscape,* with figures of huntsmen — On wood. Dim. fig.

**667.** CLOUET or CLOET François, called *Jehannet,* of Tours. Born 1500 circa, died 1573 circa.

*Portrait of Francis I,* king of France ; a full figure

on horseback, executed with a great carefulness of finish, and much skill. — On wood. Dim. fig.

**668.** DUGHET Gaspar, called *Gaspero Pussino*. Born in Rome in 1613, died 1675.

*A small landscape,* with two figures of fishermen, — On wood. Dim. fig.

**669.** BORGOGNONE (Jacques Courtois).

*A battle.* A large and splendid composition. A group of combatants on the fore ground and several horsemen fighting in the distance. — On canvas. Dim. fig.

On the trappings of a white horse are the words: « JACOMO CORTESE. » This painting as well as N. 654, are believed to have been made for Prince Mattias de' Medici who much protected this artist. They were both taken from the Royal Pitti Palace in 1773.

**670.** MIGNARD Pierre, of Troyes. Born 1610, died 1695.

*Portrait of the Countess of Grignan.* — On canvas. Life size.

**671.** WATTEAU Anthony, of Valenciennes. Born 1681, died at Nogent near Vincennes in 1721.

*A party of horsemen and a lady,* listening to o flute player, in a garden. — On canvas. Dim. fig.

Taken from the store-rooms of the Royal Palace in 1860.

**672.** GRIMOUX, GRIMOU or GRIMOUD Alexis. Born in Switzerland in 1680; died in Paris in 1740.

*A young pilgrim.* Above half length. — On canvas. Life size.

**673.** MEULEN (Anthony-Francis, Van der), of Bruxelles. Born 1634, died at Paris in 1690.

*Portrait of Francis William,* Elector Palatine, on horseback, in the act of commanding, at the head of his army, which is seen at a distance. — On canvas. Half life size.

Taken from the store-rooms of the Royal Palace in 1861.

**674.** LARGILLIÈRE Nicholas, of Paris. Born 1656, died 1746.

*Portrait of the poet J. B. Rousseau.* A half length. — On wood. Life size.

**675.** STELLA James, of Lyon. Born 1596, died 1657.

*Jesus sitting at table in a beautiful country, attended by some angels.* — On canvas. Half life size.

Taken from the store-rooms of the Royal Palace in 1773.

**676.** UNKNOWN.

*Portrait of Louis XIV,* king of France. A full length. — On wood. Half life size.

Taken from the store-rooms of the Royal Palace in 1862.

**677.** JOUVENET John, of Rouen. Born 1644, died 1717.

*St. Anna.* — On canvas. Half life size.

**678.** VALENTIN.

*Christ* giving the sentence: « Thou seest the fescue in the eye of thy neighbour and not the beam in thyne own. » Half lengths. — On canvas. Life size.

**679.** FABRE François-Xavier, of Montpellier. Born 1766, died 1837.

*Portrait of Victor Alfieri,* executed with much skill and perfect likeness. Above half length. — On canvas. Life size.

The author himself made a present of this portrait and that of the Countess of Albany (N. 689) to this Gallery in 1824.

Behind this is the following authografic sonnet by Alfieri:

Sublime specchio di veraci detti,
Mostrami in corpo e in anima qual sono.
Capelli or radi in fronte e rossi pretti;
Lunga statura e capo a terra prono;
Sottil persona in su due stinchi schietti:
Bianca pelle, occhi azzurri, aspetto buono;
Giusto naso, bel labbro, e denti eletti,
Pallido in volto, più che un re sul trono:
Or duro, acerbo; ora pieghevol, mite;
Irato sempre e non maligno mai;
La mente e il cor meco in perpetua lite:
Per lo più mesto, e talor lieto assai;
Or stimandomi Achille, ed or Tersite:
Uom, se' tu grande o vil? Muori, il saprai.

V. A.

— Scampato, oggi a du' anni,
Dai Gallici Carnefici Tiranni.

Firenze, 18 agosto 1794.

**680.** POUSSIN Nicholas. Born at Andelys in Normandy in 1594, died at Rome in 1665.

*Theseus in Trezene.* Theseus in presence of his mother Etra, lifts with great effort the huge stone, under which his father Egeus had hidden the sword his son had to show in order to be recognised by the Athenians. — On canvas. Half life size.

Taken from the store-rooms of the Royal Palace in 1793.

**681.** PILLEMENT Nicholas, of Lyon. Born 1728, died 1808.

*A sea port,* on a misty morning. In pastello. — On paper.

**682.** CLOUET François, called *Jehannette.*

*Portrait of a young man.* — A half length dimin. figure.

**683.** PERELLE Nicholas, of Paris. Born 1638, died 1695.

*A small landscape,* with a figure of St. John sitting by the bank of the river Jordan. — On copper.

**684.** RIGAUD Hyacinthe, of Perpignano. Born 1654, died on july 18th 1743.

*Portrait of the celebrated Bossuet,* bishop of Meaux. — On canvas. Life size.

Brought from the Poggio Imperiale Villa in 1861.

**685.** BRUN (Charles Le), of Paris. Born 1619, died 1690.

*Jeptha's vow.* A beautiful composition, on a circular canvas. — Half life size

Taken from the store-rooms of the Royal Palace in 1793.

**686.** PILLEMENT.

*A sea storm.* In pastello. — On paper.

**687.** CALLOT Jacques, of Nancy. Born 1594, died 1635.

*A grotesque portrait.* — On copper. Dim. fig.

**688.** MIGNARD Pierre.

*Portrait of the Marquise de Sevigné.* Almost a full length. — On wood. Dim. fig.

**689.** FABRE François-Xavier.

*Portrait of the Countess of Albany.* — Above half length.

An authografic sonnet by Alfieri, is written behind, as follows:

Di quanti ha pregi la mia donna eccelsi,
(Cui più il conoscer che il narrar m'è dato)
Quello per cui me da me stesso io svelsi,
È il cor d'alta bontà sì ben dotato.
Questa in mille virtù da prima io scelsi,
E più assai che beltade hammi allacciato:
Questa, dopo anni ed anni, ancor riscelsi
Per vera base al mio viver beato.
Non che i suoi brevi sdegni ella non senta;
Nè che pur tarda od impassibil sia:
Ma vie men sempre al perdonare è lenta.
Nel suo petto non entra invidia ria;
I benefizi al doppio ognor rammenta;
Le offese, in un coll'offensore, oblia.

Firenze, 18 agosto 1794.

Compie quest'oggi il second'anno appunto
Che agli schiavi cannibali assassini
Io lei sottrassi; e diemmi Apollo il punto.

V. A.

**690.** GAGNERAUX Benedict.

*A Lion Hunt.* — On canvas. Half life size. — Signed: « *B. Gagneraux 1795.* » Purchased in 1796.

**691.** CHAMPAGNE Philip, of Bruxelles. Born 1602, died 1674.

*Vocation of St. Peter.* A ship and several figures in the distance. — On canvas. Dim. fig.

**692.** VOUET Simon, of Paris. Born 1590, died 1649.

*The Annunciation.* — On canvas. Dim. fig.

**693.** POUSSIN Nicholas.

*Venus and Adonis* on mount Ida. A sketch. — On canvas. Dim. fig.

**694.** DUFRESNOY Charles Alphonse, of Paris. Born 1611, died 1665.

*The death of Socrates;* a composition of many figures. — On canvas. Half life size. — Taken from the store-rooms of the Royal Palace in 1793.

**695.** CHAMPAGNE Philip.

*A male portrait.* — On canvas. Life size.
Taken from the Royal Palace in 1797.

**696.** GRIMOUX Alexis.

*A pilgrim girl.* Above half length. Supposed to be the portrait of Mad. Dangeville. — On canvas. Life size.

**697.** HYRE (De la) Laurence.

*St. Peter healing the sick with his shadow.* — On canvas. Dimin. fig. — Taken from the store-rooms of the Royal Palace in 1793.

## *Flemish and German Schools.*

*(First Saloon).*

**698.** GOES (Hugh Van der), of Bruges or of Ghent. XV$^{th}$ Cent.

*The Holy Virgin, sitting and holding her Divine Son on her arm.* St. Catherine and another Saint. A painting worthy of particular remark for its fineness and skill of execution.

The works of this painter are very rare, particularly in the Flanders, as the greatest part of them were executed in Italy. Of these the most remarkable is the large painting which he made for the church of Santa Maria Nuova in Florence, by commission of the Portinari family. — On wood. Dim. fig.

According to Prof. John Semper's recent opinion this painting is however to be attributed to Henry Aldegrever rather than to Goes (See *Arte e Storia,* january 24$^{th}$ 1886, N. 3, Anno V).

**699.** SUSTERMANS Just, of Antwerp. Born 1597, died 1681.

*Portrait of a noble man* of the Puliciani family. — On canvas. Life size.

Found out of the store-rooms of the Royal Gallery in 1862.

**700.** TENIERS David (the younger), of Antwerp. Born 1610, died at Bruxelles in 1690.

*An old woman and an old man,* caressing each other, in an inn. — On canvas. Dimin. fig.

**701.** SON (George Van), of Antwerp. Born 1650, died 1700.

*Two gamblers fighting.* — On wood. Dim. fig.

**702.** NEEFS Peter (the elder), of Antwerp. Born 1570, died 1651.

*Interior of a vast church,* by the light of two torches carried by two men who walk before a group of women coming from the baptismal font, with a child. — On wood. Dim. fig. — Signed : « *Peter Neefs.* »

**703.** MEMLING John (in old catalogues erroneusly spelt as *Hemeline*). Died in Bruges 1495.

*The Holy Virgin with the Divine Child enthroned.* Left and right are two angels, playing a violin and a harp. In the back ground a landscape with very minute figures. This painting is precious for its exquisite execution and perfect state of preservation. — On wood. Dim. fig.

**704.** GERMAN SCHOOL.

*Christ on the Cross,* and the figures of a knight, a gentle-woman and a child in the act of adoration. — On wood. Half life size.

**705.** TENIERS David (the elder), of Antwerp. B. 1582, d. 1649.

*A Phisician,* sitting and holding a phial. — On wood. Dim. fig.

**706.** TENIERS David (the younger).

*St. Peter weeping.* A half length. Reminiscent of the Bolognese school. — On wood. Dim. fig.

**707.** NEEFS Peter.

*Interior of Antwerp cathedral.* — On vood. — Signed : « *Peter Neefs.* »

**708.** FLEMISH SCHOOL.

*Adoration of the Wise Men.* — On canvas. Dim. fig.

**709.** SUSTERMANS Just.

*Portrait of the wife of Puliciani.* — On canvas. Life size.

Found out with N. 699.

**710.** STALBENT Adrian, of Antwerp. Born 1580, died 1662.

*A landscape ;* a forest by a river.

**711.** FLEMISH SCHOOL.

*A small landscape.* — On slate.

**712.** FLEMISH SCHOOL.

*Landscape by night,* with figures of men, fording a river. — On slate.

**713.** SCHAUFFELEIN John, of Nuremberg. Born 1492, d. 1539.

*St. Peter walking on the water.* — On wood. Dim. figures.

**714.** MIEL (or Meel) John, Born at Antwerp in 1599, died at Turin in 1656.

*A landscape with figures.* — On canvas.

**716.** SUSTERMANS Just.

*St. Margaret,* holding the cross, and the monster beside her. A full length dimin. figure. — On copper.

**717.** NEEFS Peter.

*Interior of a church.* This painting is remarkable for a splendid effect of light of some candles on an altar, and for its size which is larger than in any painting of this artist generally is. — On wood. — Signed : « *Neefs 1636.* »

**718.** BRILL Paul, of Antwerp, painter and engraver. Born 1554. died in Rome 1626.

*A large sea-piece,* with many ships. — On canvas.

**719.** RUBENS SCHOOL.

*Bacchanals.* Imitation of a painting by Titian. — On wood. Dim. fig.

**721.** GOEBAUW Anthony, of Antwerp. Born 1616, died 1698.

*Some peasants,* by the door of a farm house. Signed : « *A. Gebow F.* » — On wood. Dim. fig.

**722.** LAAR (Peter Van), called *il Bamboccio.* Born at Lauren, near Naarden in Holland in 1613, died at Harlem in 1673 or 1674.

*A man watering three dogs.* A small painting on slate.

**723.** UNKNOWN. — Flemish School.

*A landscape.* On an oval copper plate. The size of N. 720.

**724.** SCHAUFFELEIN John.

*Martyrdom of St. Paul.* — On wood. Half life size.

**725.** ASSELYN John, of Antwerp. Born 1610, died 1690.

*A landscape* with a large water-fall. — On canvas. — Signed : « *J. A.* »

**726.** BEGA Cornelius, called *Hornelis Begyn,* of Harlem. Born 1720, died 1664.

*A group of gamesters,* by a cottage. — On canvas. Dim. fig.

**727.** UNKNOWN. — Flemish School.

*A landscape* with ruins, and figures representing the resurrection of Lazzarus. — On wood.

**728.** UNKNOWN. — Flemish School.

*The temptation of St. Anthony.* — On copper. Dim. figures.

**729.** SCHAUFFELEIN John.

*St. Peter delivered from prison.* — On wood. Half life size.

**730.** DE BLESS Henry, called *il Civetta,* of Bovignes, near Dinaut. Born 1480, died 1550.

*A landscape,* with figures of miners, working by a mine.

**731.** EYCK (?) (John Van). Born at Eyck in 1398 circa, died at Burges on july 11th 1440.

*The Adoration of the Magi.* A triptyc. — On wood. Dim. fig.

Found out of the store-rooms of the Gallery in 1863. Prof. John Semper has however recently sentenced this painting to be the work of *Martin Van Veen* called *Keemskerck,* born at Keemskerck in 1498, died at Harlem in 1574.

**732.** FLEMISH SCHOOL.

*The flight into Egypt.* The Virgin bearing the Infant Jesus on a donkey, followed by St. Joseph and preceded by an Angel. — On copper. Dim. fig.

**733.** UROOM Cornelius, of Harlem.

*A sea piece.* — On wood.

**734.** UNKNOWN. — Flemish School.

*Landscape, vith animals.* — On wood.

**735.** MIEL John.

*A peasant family.* — On canvas. Dim. fig.

**737.** FRANK Francis, called *il Vecchio d'Anversa* (the elder of Antwerp). Born 1544, died 1616.

*Danse of Cupids,* in presence of some nymphs. — On wood. Dim. fig. — Signed : « *F. Frank inv. F. A.* »

**738.** BRILL Paul.

*A landscape, with St. Paul the Hermit* in the desert and the raven bringing him food in its beack. — On copper. Dim. fig.

**739.** LAMBRECHTS.

*Family scene.* Similar to N. 746. — Signed : « *Lambrechts.* » — On wood. Dim. fig.

**740.** SCHAUFFELEIN John.

*St. Peter preaching.* — On wood. Dim. fig.

**741.** MOUCHERON Frederic, of Embden. Born 1634, d. 1686.

*A landscape.* — On canvas.

**742.** TENIERS David (the elder).

*An old chemist.* — On canvas. Dim. fig.

**743.** MOUCHERON Frederic.

*A landscape.* — On canvas.

**744.** FROMENT Nicholas, of Avignone, France. XV$^{th}$ Century.

*A large triptych* : German School. In the center : the resurrection of Lazarus ; upon the right pannel : Martha at the feet of Jesus ; to the left : Mary Magdalene who is washing our Saviour's feet. Outside of the two doors are : *the Virgin* in chiaroscuro, and some *portraits.* — On wood. Half life size.

On the lower edge of the picture are the words : « NICOLAVS FRVMENTI *absolvit opus* XX.° KC.° JUNII MCCCCLXI. »

**745.** KESSEL (John Van), of Antwerp. Born 1626, d. 1678 or 79.

*Fish.* — On copper.

**746.** LAMBRECHTS.

*Family scene.* Similar to N. 739. — On wood. Dim. figures. — Signed : « *Lambrects.* »

**747.** FRANCK Francis.

*Triumph of Neptune and Amphitrite.* Similar to N. 737. — On wood. Dim. fig. — Signed: « *D. L. F. Frank inv. A. F. A.* »

**748.** SCHAUFFELEIN John.

*St. Peter and St. Paul led to prison.* — On wood. Half life size.

**749.** FLEMISH SCHOOL (Van der Goes style.

*Two half length portraits;* a man and a woman on two separate compartments. They are both dressed in the Flemish fashion, and have a book on their hands. They are painted on two panels on the reverse of which is an Annuntiation. — On wood. Life size.

Taken from the hospital of S. Maria Nuova in 1825.

**750.** GERMAN SCHOOL.

*Male portrait.* — On copper. Dim. fig.

**751.** KRANACH (or Cranach) Luke, of Cranach. Born 1472, died at Weimar in 1553.

*St. George.* A small painting. — On wood.

**752.** UNKNOWN. — Flemish School.

*Small landscape.* — On canvas.

**753.** UNKNOWN. — Flemish School.

*Small landscape.* — On canvas.

**754.** BRILL Paul.

*A landscape, with a wild boar hunt.* — On canvas.

**755.** DEAL (John Van), of Antwerp. Born 1764, died 1840.

*A skull,* with other emblems of Death. A small painting. — On wood.

**756.** GOEBAUW Anthony.

*An old man playing the guitar.* — On wood. Dim. figures.

**757.** VERENDAEL (or Varendael) Nicholas, of Antwerp. Born 1659, died 1717.

*A vase of flowers.* — On wood.

**758.** ELZHEIMER Adam, of Francfort. Born 1574, died 1620.

*A landscape,* with a figure of a shepherd playing the bag-pipe. A small painting. — On copper.

**759.** DEAL (John Van).

The same subject than N. 755. Signed : « *J. F. Deal.* » — On wood.

**760.** FLORIS Francis, of Antwerp. XVI$^{th}$ Century.

*Adam and Eve* in the act of tasting the apple. A large painting. — Full figures. Life size. — Signed : « *F. Floris F. A. 1560.* »

**761.** BREUGHEL John, of Antwerp, called *Breughel des velours.* Born 1568, died at Antwerp in 1625.

*A landscape.* In the distance a large town crossed by a river.

Inside this painting, which opens, and just on the back of Breughels landscape, their is a fine chiaroscuro composition by Albert Dürer, representing the ascent of Christ to the Golgotha and opposite to this a copy of it with colours, signed : « *A D. Inventor 1505. Breughel Fec. 1604.* » — On wood. Dim. fig.

**762.** CLEEF Just, called *Giusto da Gand.* XVI$^{th}$ Century.

*Bust of a Saint,* with joined hands and a white veil on her head. — On wood. Life size.

**830.** SEGHERS Daniel, called *the Jesuit,* of Antwerp. Born 1590, died 1661.

*Bust of a man* (chiaroscuro) surrounded with flovers. (Signed : *D. Seghers. Soc. Jesu*). — On copper.

Taken from the Gallery of Vienna in 1793.

(*Second Saloon*).

**764.** DENNER Balthasar, of Hambourg. Born 1685, died 1740.

*Portrait of a man,* wearing a furred coat and a bonnet. This painting is to be well examined with an eye-glass, in order to admire its inimitable minuteness of details. — On canvas. Life size. — Signed : « *Denner, 1726.* »

Taken from the store-rooms of the R. Palace in 1792.

**765.** HOLBEIN John, the younger. Born at Augsbourg in 1497, died in London in 1543.

*Portrait of Richard Southwell,* counseler of State of Henry VIII king of England. A half length. — On wood. Life size

On the back ground are the following words in golden letters: « X Julii Anno H. VIII. XXVIII. Etatis suæ XXXIII. »

**766.** DURER Albert, of Nuremberg. Born 1471, died 1528.

*Portrait of an old man,* with a chaplet in his hand; believed to be the father of the painter. — On wood. Life size. — Signed with the usual cypher of Dürer, and the date 1490.

Brought from the Poggio Imperiale Villa in 1672.

**767.** NEEFS Peter.

*Interior of a prison. The death of Seneca.* Signed: « *Peter Neefs.* » — On wood. Dim. fig.

**768.** DURER Albert.

*The apostle St. Philip.* The head alone painted in distemper. — On canvas. Life size.

On the lower edge of the painting is the cypher of the author, with the date 1516.

**769.** MEMLING John.

*Portrait of a man* in the act of praying, and a book open before him. Bearing the date 1442.

Taken from the Hospital of S. Maria Nuova in 1825.

**770.** RYCKAERT David (the younger). Born 1612, died 1661.

*Temptation of St. Anthony.* — On wood. Dim. fig.

**771.** ELZHEIMER Adam.

*Five small figures of Apostles and other Saints,* in separate compartments. — On copper. Dim. fig.

**772.** THE SAME.

*Landscape, with an Angel appearing to a woman.* — On copper.

**773.** THE SAME.

Another painting similar to 771, containing *five small figures of Saints.* — On copper.

**774.** GELLÉE Claudius, called *Claudius of Lorrain.* Born at Château de Champagne in 1600, died at Rome in 1682.

*A Marine scene, by the setting sun.* The sun is just setting on a calm sea; a distant tower with battlements is seen in the evening mist, and near it a light tower and several ships around. On the fore ground, to the left are some large vessels with flags bearing the coat-of-arms of the knights of St. Stephen; to the right a magnificent palace, representing the Medici Villa at Rome, and before is another rich edifice, decorated with columns and statues. On a large door is a clock surmonted by the coat of arms of the Medicis, to show that this painting was made by the commission of that family. This stupendous work of Claudius of Lorrain is one of his best master-pieces, and bears his signature and the date, still quite readible.

It was brought hither from the Pitti Gallery in 1773.

**776.** NEEFS Peter.

*Interior of a church.* To the left there is a chapel lighted by two candles on the altar. On the fore-ground a wall, and two men with torches. — On canvas. Half life size.

**777.** DURER Albert.

*St. James;* the head, painted in distemper; similar to N. 768 (the cypher of Dürer and the date: 1516). — On wood. Life size.

**778.** MEMLING John.

*St. Benedict.* A half length. — On wood. Life size.

**779.** METSYS Quintin. Born at Louvin in 1466, died at Antwerp in 1530.

*St. Jerome.* A half length. — On wood. Dim. fig.

**780.** FLEMISH SCHOOL (Memling stiye).

*Male portrait.* — On wood. Life size.

**781.** UNKNOWN. — Flemish School.

*An old woman.* — On wood. Life size.

**782.** MANS Francis Anthony, of Stettin. XVIII$^{th}$ Century.

*A Village* crossed by a river, with several boats and figures. Signed: « *F. Mans.* » — On canvas.

**783.** VAN-DYCK Anthony.

*The Holy Virgin and Child,* surrounded by some Angels. The Eternal above. Chiaroscuro. — On canvas. Dim. fig.

Taken from the Pitti Palace in 1793.

**784.** HOLBEIN John (the younger).

*Portrait of Zwingle,* one of the reformers in Switzerland. — On wood. Life size.

**785.** FLEMISH SCHOOL.

*The shoemaker's family,* at table. — On canvas. Dim. fig.

**786.** DOV or DOU Gerard, of Leyden. Born 1613, died 1680.

*A school-master,* teaching a girl, at a table, by the light of a candle. On the floor lays a kindled lantern: some other lighted lamps in different parts of the room. Signed: « *G. Dov.* » — On wood. Dim. fig.

**787.** SWANEVELT Herman. Born at Woerden in 1620, died at Rome in 1690.

*Landscape.* Imitation of Claudius of Lorraine's style. — On canvas.

**788.** MOR Anthony, or *Moro d'Utrecht.* Born 1512, died 1581.

*Portrait of Camillus Gross.* — On wood. Life size.

**789.** HOREMANS Peter, of Antwerp. Born 1617, died 1680.

*A school* — On canvas. Dim. fig.

**790.** SCHOEVAERDTS Mathew, of Bruxels. XVII$^{th}$ Century.

*View of a village,* with many figures. Signed: « *M. Schœvœrdts.* » — On wood.

**791.** VAN-DICK Anthony.

*Male portrait.* A small oval painting. — On copper.

**792.** MIGNON Abraham, of Francfort. Born 1639, died 1679? or 1697?

*Fruit* with accessories. — On wood.

Taken from the store-rooms of the R. Palace in 1764.

**793.** ELZHEIMER Adam.

*A landscape* with figures, of nymphs, guided by Mercury with some offerings to a temple. It is believed to represent the triumph of Phyches. — On copper. Dim. fig.

**794.** PORBUS Francis.

*Female portrait.* A small oval painting. — On copper.

**795.** WEYDEN (Rogers Van der), called *delle Pasture.* Born at Tournai in 1400, died at Bruxels in 1464.

*The Body of Our Saviour being carried to the Sepulchre.* One of the finest works of this painter, who belongs to the best period of Flemish art. — On wood. Half life size.

**797.** SCHALKEN Godfrey, of Dordrecht. Born 1643, died at Hasg in 1706.

*A sculptor in his studio,* looking at a marble female bust, by the light of a candle. — On wood. Dim. fig.

**798.** KESSEL (John Van).

*Fish and Fruit.* — On canvas.

**799.** HOLBEIN John (the younger).

*Male portrait.* — On wood. Life size.

**800.** SCHALKEN Godfrey.

*A young woman,* by the light of a candle, which she bears and covers with one of her hands. — Life size.

**801.** FLEMISH SCHOOL,

*A male portrait.* — On wood. Half life size.

**802.** FLEMISH SCHOOL.

*A family* by the light of the fire side and a lamp. — On wood. Dim. fig.

**803.** HOREMANS Peter.

*Interior of a kitchen.* Signed: « *P. Horemans.* » — On canvas. Dim. fig.

**804.** BREYDEL Charles, of Antwerp, called *il cav. Breydel.* Born 1677, died 1744.

*A small landscape,* with many figures. — On wood.

**805.** FERG Francis, of Paula. Born at Vienna 1689, died 1740.

*A small landscape,* with several figures. — On copper.

**806.** BRILL Paul.

*A landscape.* — On canvas.

**807.** THE SAME.

*A small landscape.* — On copper.

**808.** AGRICOLA Christopher, of Ratisbonne. Born 1667, d. 1719.
*A landscape,* with the rainbow. — On canvas.

**809.** MIEL John.
*A shepherd,* and an ox. — On canvas.

**810.** RUBENS Peter Paul.
*An old Silenus,* with some satyrs. A sketch. — On canvas.

**811.** VOS (Martin De), of Antwerp. Born 1531, died 1603.
*The Crucifixion,* a small painting with many figures. — On canvas. Dim. fig.

**812.** RUBENS Peter Paul.
*Venus and Adonis.* In a pleasant landscape, Adonis is represented in the act of quitting Venus. A little Cupid strives to detain him, while the three Graces uncover the goddess; but a malignant Fury draws him away from her, by the edge of his mantel. Some other Cupids are playing with some dogs, aside.
This painting is executed with an admirable carefulness of finish, and is also in a perfect state of preservation. — On wood. Dim. fig.

**813.** BRILL Paul.
*A large landscape,* with figures and animals. — On canvas.

**814.** BREYDEL Charles.
*A small landscape,* similar to N.r 804. — On wood.

**815.** FERG Francis, of Paula.
*A small landscape,* with various figures. — On copper.

**816.** BRILL Paul.
*A landscape.* — On wood.

**817.** THE SAME.
*Landscape,* with a sea-view in the distance. — On canvas.

**818.** AGRICOLA Christopher.
*A landscape.* The dawn. — On canvas.

**819.** RYCKAERT David.
*Temptation of St. Anthony.* — On wood. Dim. fig.

**820.** BALEN (Henry Van), of Antwerp. Born 1560, died 1632.
*Numptials of the Holy Virgin.* On canvas. Dim. fig.

**821.** HOLBEIN John (the younger).
*Male portrait.* — On wood. Half life size.

**822.** KRANACH Luke.
*Portrait of Catharine Bore,* Luther's wife. — On wood. Half life size.

**823.** HOREMANS Peter.
*The tailor's family.* — On canvas. Dim. fig.

**824.** BOUDEWINS Nicholas and F. BAUT. XVII[th] Century.
*A landscape,* with the view of an old castle. — A small painting. On wood.

**825.** SAVERY Roland, of Bourtray. Born 1576, died 1639.
*A landscape,* with figures. — (Signed: *R. Savery, 1614*).

**826.** TENIERS David (the elder).
*Landscape,* with many figures. — On wood.

**827.** HOREMANS John.
*The Shoemaker's family.* — On canvas. Dim. fig.

**828.** MERA Peter, of Bruxels. XVI[th] Century.
*Pan and Syrinx,* and some nymphs bathing in a river. — On copper. Dim. fig.

**829.** WINCKENBOOMS David, of Malines. Born 1578, died...
*Landscape,* with figures dancing on the ice. — On copper.

**831.** SANDRART Johahim, of Francfort. Born 1606, died 1683.
*Apollo,* rejoicing for having killed the serpent Python. — On canvas. Dim. fig.

**832.** BOUDEVINS Nicholas.
*Landscape,* with the view of an old castle. — On wood.

**833.** RYCKAERT Martin, of Antwerp. Born 1587, died 1631.
*Landscape. The cascades of Tivoli.* — On canvas.

**834.** TENIERS David (the elder).
*Landscape,* with several dimin. figures. — On canvas.

**835.** HOREMANS John.

*The female tea-seller.* — On canvas. Dim. fig.

**836.** THE SAME.

*Card-players.* (Signed: *Horemans*). — On canvas.

**837.** RUBENS SCHOOL.

*The birth of Erychthonus.* The nymph Aglaura in the act of covering with a cloth the cradle in which Erychthonus lays, naked, with serpentine legs. — On wood. Dim. fig.

**838.** KRANACH Luke.

*Portrait of Luther.* — On canvas. Half life size.

**839.** HOLBEIN John (the younger).

*Portrait of a woman.* — On wood. Half life size.

**840.** HOREMANS John.

*Family grace before meat.* — On canvas. Dim. fig.

**841.** UNKNOWN.

*Frame containing ten small portraits.*

**842.** RUBENS Peter Paul.

*The graces* (chiaroscuro) a sketch. — On wood. Dim. fig.

**843.** RUBENS SCHOOL.

*Venus and Cupid,* and three nymphs. — On wood. Dim. fig.

**844.** AGRICOLA Christopher.

*Landscape,* by night. — On canvas.

**845.** KRANACH Luke.

*John and Frederic, Electors of Saxony.* — Signed with the usual cypher of the author, and dated 1533. — On wood. Dim. fig.

**846.** SUAVIO Lambert, called *Lamberto Lombardo,* of Liège. Born 1506, died 1560.

*The Deposition.* A small painting on wood, in a fine antique enamelled metal frame. On the revers of it, *Adam and Eve* engraved on a gilded metal plate.

**847.** KRANACH Luke.

*Portraits of Luther and Melancthon,* bearing the monogram of the author with the date 1543. — On wood. Dim. fig.

**848.** GELLÉE Claudius, called *Claudius of Lorraine.*

*A landscape.* Shepherds playing and dancing in a wood, where some goats are grazing. — On wood. Dim. fig.

This composition is engraved by Claudius himself among the 28 engravings of his *Liber Veritatis.* — Signed: *Claudio Gelle F. Rome 1672.*

**849.** LYS (John Van der), of Oldenburg. Born 1600, died 1657.

*The prodigal son.* A composition of many figures. — On canvas. Half life size.

**850.** UNKNOWN.

*A frame containing ten small portraits.* — On copper.

**851.** DURER Albert.

*The Holy Virgin and Child.* — Half length. On wood. Life size.

Bearing the monogram of the author, with the date 1526.

**852.** DURER SCHOOL.

*The Virgin adoring the Child Jesus.* — On wood. Dim. fig.

**853.** AGRICOLA Christopher.

*Landscape.* A rainy day. — On canvas.

## *Dutch School.*

This room contains a most remarkable choise of paintings of the Dutch School, the greatest part of which were collected and purchased by Cosmus III de' Medici.

**854.** MIERIS (Francis Van), pupil of Gerard Dow. Born at Delft in 1635, died at Leyden in 1681.

*A Charlatan,* and his wife before the door of their little shop, in the act of recommending their specifics to a little crowd of various people who are listening to them. (Signed: *F. Mieris*). — On wood. Dim. fig.

**855.** POELENBURG Cornelius, of Utrecht. Born 1586, d. 1660.
*A landscape,* with figures of passengers on horse back. — On copper.

**856.** WATERLOO Anthony, of Utrecht. Died 1662.
*Landscape,* with figures of fishermen. — On canvas.

**857.** HEEMSKERK Egbert (the elder), of Harlem. Born 1610, died 1680.
*Portrait of an old man.* Half length. — On canvas. Half life size.

**858.** BREUGHEL John, called *dei velluti,* of Bruxels.
*Landscape* with figures. Carters crossing a wood. — On copper.

**859.** FRANK Francis (the younger), of Antwerp. Born 1581, died 1646.
*The flight into Egypt.* — On copper. Dim. fig.

**860.** MIERIS (Francis Van).
*Portrait of the painter's son John Mieris.* A half length, in profile. — On wood.

**861.** POELENBURG's style.
*Small landscape.* — On copper.

**862.** POELENBURG's style.
*Landscape,* with grottos. — On copper.

**863.** QUELLIN Erasmus, of Antwerp. Born 1607, died 1678.
*The Holy Virgin and Child,* surrounded with flowers painted by *Van Thielen de Malines.*

**864.** MARCELLIS Otho, of Amsterdam. Born 1613, died 1673.
*A butterfly pursued by a serpent.* — On canvas.

**865.** STEENWYCK (Henry Van), the younger, of Amsterdam. Born 1589.
*A subterranean,* with diminutive figures, representing the Beheading of St John the Baptist. The executioner who has already cut off the head of the Saint, presents it to Herodiade: one of the king's ministers stands waiting at the summit of a stair-case: Herod with his courtiers is seen aside on a terrace. A page with a torch enlightens the whole scene. — On wood.

**866.** NEER (Eglon Van der), of Amsterdam. Born 1643, d. 1703.

*Esther before Ahsuerus.* — On canvas. Dim. fig. — Signed : *Eglon Hendrik Van der Neer fec. 1696.*

**867.** MOTSCHER Gaspar, of Heidelberg. Born 1639, died 1684.

*A woman winding up her watch,* by the light of a candle. (A small painting). — On wood.

**868.** BREUGHEL SCHOOL.

*Small landscape,* with ruins. — On copper.

**869.** POELENBURG Cornelius.

*Small landscape,* with figures. — On copper.

**870.** HEEMSKERCK Egbert.

*An old woman,* wearing a veil on her head. — On wood. Half life size.

**871.** BRILL Paul.

*A landscape,* with an old castle in the distance. — On copper.

**872.** OSTERWICK (Mary Van), of Notdorp. Born 1630, d. 1693.

*Flowers, fruit and insects.* — On wood. Signed : *Maria Van Osterwick.*

**873.** SCHALCKEN Godfrey.

*A woman playing the horn,* by the light of a torch. — On canvas. Half life size. Signed: *G. Schalken.*

**874.** DOUVEN John-Francis, of Roermont. Born 1655, d. 1727.

*St. Anna teaching the Virgin to read,* by the light of a candle. — On wood. Dim. fig.

**875.** POELENBURG Cornelius.

*Landscape,* with ruins and figures. — On copper.

**876.** THE SAME.

*Landscape,* with figures representing *Moises found on the Nile.* — On canvas. Dim. fig.

**877.** THE SAME.

*A small landscape,* with old ruins. — On canvas.

**878.** THE SAME.

*Landscape,* with old ruins and figures of dancing country people. — On copper. Life size.

**879.** LAER or Laar Peter, called *il Bamboccio*. Born at Lauren near Naarden in Holland in 1613, died at Harlem in 1673 or 1674.

*A landscape,* with figures. — On canvas.

**880.** POELENBURG Cornelius.

*Small landscape,* on an oval copper plate.

**881.** KESSEL (John Van), of Antwerp. Born 1626, died 1708.

*Fruit, fish, etc.* A small painting. — On copper.

**882.** RUYSDAEL Jacob, of Harlem (?). Born 1632, died 1682.

*A landscape after a storm.* A sun beam crossing a cloud, shines on the damp ground. A large and dark tree in the middle of the painting, rises distinctly before the vast plain. (Signed: *Ruysdael*). — On canvas.

**883.** POELENBURG Cornelius.

*A landscape,* with figures representing *Moises found on the Nile.* — On copper.

**884.** BREUGHEL John, called *dei velluti.*

*The four elements:* a composition rich of accessories and animals. — On wood.

**885.** NEER (Eglon Van der).

*A small landscape.* — On wood. Signed: *Egl. Van der Neer fec. 1697.*

**886.** BEGA Cornelius, of Harlem. Born 1620, died 1664.

*A Gipsy,* telling a young shepherd his fortune, in a group of other country people, standing before a farm house. — On wood. Dim. fig.

**887.** MIERIS (William Van), the son of the famous Francis Mieris, of Leyden. Born 1662, died 1747.

*St. Mary Magdalene.* Above half length. — On wood Dim. fig.

**888.** SLINGHELAND (Peter Van), of Leyden. Born 1640, d. 1691.

*The soap bubbles.* A very remarkable painting, executed with a rare carefulness of finish. — On wood. Dim. fig. Signed: *P. Slingheland, 1661.*

**889.** AELST (Paul Van), of Delft. Born 1602, died 1658.

*Some dead game.* — On canvas. Signed: *W. V. Aelst.*

**890.** MIERIS Francis.

*His own portrait.* A small oval painting. — On copper.

**891.** HEYDEN (John Van der), of Gorcum. Born 1637, d. 1712.

*View of the market place of Amsterdam.* One of the best works of this painter. — On canvas. (Signed: *Jan Van der Heyd f. an. 1667*).

**892.** BREUGHEL Peter (the elder). Born at Breughel near Breda..., died 1569.

*Christ bearing his Cross.* A rich composition of many diminutive figures. — On wood. (Signed: *P. Breughel, 1559*).

**893.** NEER (Eglon Van der).

*A small landscape,* executed with admirable skill and accuracy. — On wood. (Signed: *Egl. Van der Neer 1697*).

**894.** DUTCH SCHOOL.

*A wind mill.* — On copper.

**895.** LEYDEN (Luke of). Born in Leyden 1494, died 1533.

*Portrait of Ferdinand Infant of Spain,* Archduke of Austria; inscribed: EFF. FERDIN. PRINCIP. ET. INFANT. HISPAN. ARCH. AUSTR. etc. RO. IMP.° AN.° ETAT. SUE. XXI. VICAR. — On wood. Half life size.

**896.** KESSEL (John Van).

*Study of a Naturalist* put in disorder by Children and Monkeys. — On copper. Dim. fig. (Signed: *F. V. Kessel fecit anno 1660*).

**897.** BERKEYDEN Gerard, of Harlem. Born 1643, died 1693.

*The Cathedral of Harlem.* — On canvas.

**898.** POELENBURG Cornelius.

*A landscape:* a danse of satyrs. — On copper.

**899.** THE SAME.

*Small landscape.* — On an oval copper plate.

**900.** THE SAME.

*Small landscape,* with figures of men and animals. — On copper.

**901.** THE SAME.

*Moises striking the rock.* — On copper.

**902.** LAAR (Peter Van), called *il Bamboccio.*

*A barn.* Figures of country people and horses. — On canvas.

**903.** BREUGHEL John, called *dei velluti.*

*The Elements.* (Similar to N.r 884). — On wood.

**904.** POELENBURG Cornelius.

*The Adoration of the shepherds.* A painting admirable for a most careful execution of details and a remarkable effect of lights and shades. — On copper. (Signed: *C. P.*).

**905.** WERF (Adrian Van der), of Rotterdam. Born 1659, d. 1722.

*The judgment of Solomon.* The King is sitting among his courtiers on his throne and bids a soldier to kill the child in the arms of the mother who is kneeling and entreats her son to be given to the other woman. A painting executed with admirable carefulness of finish. — On wood. Dim. fig.

**906.** DUTCH SCHOOL.

*The Crucifixion.* — On wood. Dim. fig.

**907.** BOUDEWINS Nicholas. XVIIth Century.

*A landscape,* crossed by a river. To the left a church and many small figures grouped before it on a little square. — On canvas.

**908.** KESSEL (John Van).

*Fruit and vegetables,* partly kept in some baskets, and partly scattered on the ground, in a field. — On copper.

**909.** LAAR (Peter Van), called *il Bamboccio.*

*A Village scene, with Sportsmen and Horses.* — On canvas. Dim. fig.

**910.** BREUGHEL John, called *dei velluti.*

*Small landscape.* — On copper.

**911.** POELENBURG Cornelius.

*A landscape,* with ruins; a shepherd and some animals. — On an oval copper plate.

**912.** MARCELLIS Otho, of Amsterdam. Born 1613, died 1673.

*Mushrooms and butterflies.* — On wood.

**913.** POELENBURG Cornelius.

*Landscape,* with figures of persons and animals. — On copper.

**914.** JORDAENS Jacob.

*Neptune striking the earth,* from which a horse springs. On the opposite side of the painting Galathea is represented on a carriage, in the act of caressing a Cupid. — On canvas. Dim. fig.

**915.** LAAR (Peter Van).

*Landscape.* A farm house, near which a man is holding two horses by their bridles, and some dogs are resting aside. At a distance two men sitting on a wall are drinking in company of another man who is standing before them; to the right is a sportsman conversing with a woman. — On canvas. Dim. fig.

**916.** MIEL John?

*Two shepherds,* with a cow and some goats. — On wood. Dim. fig.

**917.** DUTCH SCHOOL.

*Landscape,* during a storm, with some figures. — On canvas.

**918.** METZU (or Metsu) Gabriel, of Leyden. Born 1630, died at Amsterdam 1668 circa.

*Domestic scene:* a woman playing the guitar and a boy caressing a dog on a table covered with a turkish carpet. — On wood. Dim. fig.

**919.** DOUVEN Bartholemew, of Dusseldorf. Born 1688.

*Portrait of John William the Elector Palatine and his wife Anna Maria Luisa de' Medici.* A copy of a painting by Adrian Van der Werf, made by B. Douven in 1722.

The two portraits are painted in two medallions hanging from the hands of two hovering geniouses. Between is the basis of an obelisck, bearing the coats of arms of the two families. Below are the allegorical figures of

arts and sciences and the portrait of Van der Werf (the author of the original composition) in another medallion supported by the figure of painting. — On canvas. Diminutive fig.

**920.** DOUVEN John Francis, Bartholemew's father. Born at Roermont in 1615, died 1727.

*Portrait of Maria Luisa de' Medici,* wife of John William the Elector Palatine. — On canvas. Dim. fig.

**921.** PLATTENBERG (Nicholas Van), called *Van Platen.* Born at Paris in 1631, died 1706.

*A tempest.* — On canvas.

**922.** REMBRANDT (Ryn Van), Born in Leydendorf, a village near Leyden, in 1607, died at Amsterdam in 1669.

*The interior of a cottage.* The light of the sun shines trough a large window, beside which a man is working: a young woman, sitting by a cradle is nursing her little child at the breast; an old woman is reading a book near her, with a pair of large spectacles before her eyes: to the left a hearth. — On wood. Dimin. fig. (Signed: *Rembrandt*). A small painting exactly like this is kept in the Louvre Museum at Paris, and is called: " *The joiner's family.* "

**923.** WOUWERMAN Peter, born at Harlem in 1623, d. 1683.

*Some sportsmen reposing.* — On wood. Dim. fig.

**924.** HEEM (John David De), of Utrecht. Born 1600, died at Antwerp in 1674.

*Fruits, oysters and various utensils.* — On canvas.

**925.** AELST (Van).

*Some dead game.* — On canvas. Life size.

**926.** DOU (or Dov Gerard).

*The pancake seller.* An old woman, making and selling pancakes by the door of her own house, and two girls. A pretty landscape on the back ground: on the fore ground a large tree to the left and various utensils to the right. — On wood. Dim. fig.

**927.** BERKEYDEN Gerard.

*St. Mary's church at Cologne,* with some figures of persons and animals at a fountain. — On wood. D. fig. (Signed: *Gerrit Berk Heyden*).

**928.** BREUGHEL Peter (the elder).

*Landscape,* with a dance of peasants. — On wood.

**929.** LAAR (Peter Van), called *il Bamboccio.*

*A woman washing;* oil painting on slate. — D. fig.

**930.** NETSCHER Gaspar.

*A lady in a red dress, praying before a Crucifix.* — On canvas. D. fig.

**931.** LAAR Peter.

*A poor man caressing a dog.* — Oil painting on slate. D. fig.

**932.** MARCELLIS Otho.

*A large composition of various plants, flowers, serpents and insects.* — On canvas. (Inscribed: *W....liurs.... 16....*).

**933.** BREUGHEL Peter (the elder).

*Hell.* Several monsters of various fashions. Dante and Virgil aside. — On wood. D. fig.

**934.** SCHALKEN Godfrey.

*A girl in a red garment, sewing by candle light.* — On wood. D. fig.

**935.** BERGHEM (or Berghen) Nicholas, of Harlem. Born 1620, died at Amsterdam in 1683.

*Landscape,* with two cows, and a woman suckling a child. — On wood. D. fig. (Signed: *D. V. Berghen*).

**936.** WELDE (Adrian Van der), of Amsterdam. Born 1639, died 1672.

*Landscape,* with animals. — On canvas. D. fig.

**937.** WERFF (Peter Van der), the brother of the celebrated Adrian. Born near Rotterdam in 1665, died 1718.

*A boy and a girl toying with a little bird,* shut up in a cage, while a cat is looking at it greedily. Other figures aside, an architectural back ground. — On wood. D. fig.

**938.** BERGHEM (Dik Van). Born at Harlem in..., died 1780 circa.

*A landscape,* with two cows and a horse. — On canvas.

**939.** HEEM (John David De).

*Flowers.* (Signed: *D. de Heem*). — On canvas.

**940.** MARCELLIS Otho.

*A green lizard and some insects.* — On canvas.

**941.** MIERIS (Francis Van).

*A young woman* asleep in an undress, near her bed. Aside in the shade a man speaking with an old woman. — On wood. D. fig.

**942.** HEEMSKERCK Egbert.

*Many persons smoking and playing the violin.* — On canvas.

**943.** VYSTENBROECH (or Vitenbroek) Michael.

*Landscape,* with ruins and animals grazing; a shepherd dancing and a woman playing the tambourin. — — On wood. D. fig.

On the lower edge of the painting are the letters: *M. X. B.*, and the date 1624.

**944.** BREEMBERG Bartholemew, of Utrecht. Born 1620, d. 1660.

*Landscape,* with Roman ruins. — On wood.

**945.** MIERIS (Francis Van).

*Two old folks at table.* At a table near a window an old woman is sitting and drinking bear: an old man at the apposite side is slicing a loaf. A bird cage hangs before the window, by the sill of which is a pot with a plant of pinks. Left and right are two bunches of carrots. — On wood. D. fig. (Signed: *F. V. Mieris*).

**946.** GALLÉ Jerome.

*A festoon of flowers.* — On wood. (Signed: *Hieronimus Gallé f. A. 1655*).

**947.** HOREMANS Peter.

*A game at Skittles.* — On canvas. D. fig.

**948.** MOUCHERON Isaac, of Amsterdam. Born 1670, died 1744.

*Landscape,* with large trees. — On canvas. (Signed: *Moucheron*).

**949.** NETSCHER Gaspar.

*A sacrifice to Venus.* A young woman in a white garment is kneeling before a statue of Venus. A maid stands behind her, bearing two doves in a basket. A satyr is looking at the two women, aside. — On wood. Dim. fig.

**950.** THE SAME.

*The portrait of the painter,* with his wife and two pretty children toying with a goat. A landscape back ground. — On canvas. Dim. fig. (Signed : *G. Netscher 1654*).

**951.** WELDE (Adrian Van der)

*Landscape,* with figures of persons and animals. — On canvas. D. fig.

**952.** MIERIS (Francis Van).

*The aged lover.* An old man, dressed in a pilgrim's dress is in the act of declaring his love to a young woman who flies from him refusing the money he has put for her upon a table. The scene is lighted by a candle. By the upper edge of the painting are the following words : " OUDT. MAL. IS. NIET. METAL. " (*This time gold is not the conqueror*). — On wood. Dim. fig.

**953.** RUYSCH (Rachel Van Pool), of Amsterdam. Born 1664, died 1750.

*Fruit and flowers.* A splendid painting, considered as one of the most admirable works of this famous artist. — On wood. (Signed : *Rachel Ruysch 1711*).

**954.** MIERIS (Francis Van).

*Tipplers.* A man, sitting on a table shows an empty glass to a woman. Another man is sleeping aside. (Signed : *F. V. Mieris fe.*). — On wood. D. fig.

**955.** BRAUWER Adrian, of Harlem. Born 1608, died 1640.

*Interior of a village inn.* — On wood. D. fig.

**956.** DUTCH SCHOOL.

*Dead game,* and a tortoise. — On canvas.

**957.** NETSCHER Gaspar.

*A sacrifice to Love.* A young lady dressed in a white satin garment, is playing the guitar in a garden, sitting before a fountain, on which is a statue of Love astride upon a lion. Behind her is a maid bearing a basket of flowers. (Signed : *G. Netscher 1697*). — On wood. Dim. fig.

**958.** TERBURG (or Ter Borch) Gerard, of Zwol. Born 1608, died 1681.

*A dutch lady,* in a withe satin garment is sitting near a table and drinking some liquor. A young officer is sleeping aside, his head leaning on the table. — On canvas. D. fig.

**959.** BRAUWER Adrian.

*Drinkers,* sitting at a table, and smoking. — On wood. Dim. fig.

**960.** PAULYN Horace, of Amsterdam. Born about 1645.

*A miser.* An old man, in a black suit of cloths is sitting at a table, keeping one hand on some bags of gold and silver money. — On wood. D. fig. — Bearing the monogram : *H. P.*

**961.** RUYSCH Rachel.

*Some flowers in a basket.* — On wood. (Signed : *Rachel Ruysch, 1711*).

**962.** HOREMANS Peter.

*A game at dice.* — On canvas. Dim. fig.

**963.** MOUCHERON Isaac.

*Landscape.* A forest. — On canvas. (Signed : *Moucheron*).

**964.** NETSCHER Gaspar.

*A servant cleaning a copper pan.* — On wood. (Signed : *G. Netscher 1664*).

**965.** HEEMSKERK Egbert.

*Card players,* sitting at table and smoking. — On canvas. Dim. fig.

**966.** MOLYN Peter (the elder). Born at London ..., died at Harlem in 1661.

*Landscape.* A wood near a river. — On wood. (Signed : *Molyn*).

**967.** BREEMBERG Bartholemew.

*Landscape,* with ruins. (Similar to N.r 944). — On wood.

**968.** SCHALKEN Godfrey.

*Dead Jesus and the wailing Virgin.* An angel holding a kindled torch. — On wood. Dim. fig.

**969.** BEGA Cornelius.

*A man playing the lute.* — On wood.

**970.** WYCK Thomas (the elder), of Harlem. Born 1616, d. 1686.

*A sea port,* with many figures and some packs of wares on the shore. — On wood.

**971.** HOREMANS Peter.

*Dancing at an inn.* — On canvas. Dim. fig.

**972.** METSU (or Metzu) Gabriel.

*A lady and a sportsman.* A lady in a rich garment is standing near her dressing table in a sumptuous bed-room; a sportsman in his hunting dress and followed by a hound, approaches respectfully to her, presenting her a dead fowl. This painting is one of the finest and most remarkable in this collection. — On wood. D. fig.

**973.** LINGELBACH John, of Frankfort A-M. Born 1625, died at Amsterdam in 1687.

*A landscape,* with some figures of sportsmen at rest and ladies on horse-back. — On wood. Dim. fig.

**974.** BREUGHEL Peter (the elder).

*Hell,* with an immense quantity of diminutive figures, monsters etc., and Orpheus playing upon his lyre on his way to Pluto's court in order to deliver Eurydice. — On copper. Dim. fig.

**975.** DUTCH SCHOOL.

*Landscape,* with figures of persons and animals. — On canvas.

**976.** MIERIS (Francis Van).

*His own portrait,* in the act of playing on a lute. — On wood. Dim. fig.

**977.** STEIN John, of Leyden. Born 1626, died 1679.

*Breakfast.* A young woman and a man breakfasting in a garden at a table; and two other people standing aside and listening to a boy who is playing on a fiddle. — On wood. Dim. fig.

**978.** OSTADE (Adrian Van), of Lubech. Born 1610, died 1685.

*A man looking out of a window,* a lantern in his hand: a woman behind him. — On wood. Dim. fig.

**979.** REMBRANDT (Van Ryn).

*Landscape.* Some steep rocks on the fore ground: a village in a vast plain in the distance. — On wood.

Given to the Gallery by the Baroness Mary Hadfied Cosway, in 1839.

**980.** HONDUS Abraham, of Rotterdam. Born 1638, died 1691.

*Setting out for the chase.* Several sportsmen on horseback preceded by some dogs assailing a wild boar. — On canvas. Dim. fig.

**981.** MIERIS (Francis Van).

*The painter with his family.* The lady is dressed in a silk garment of satin and velvet, and sitting by the fire side in the act of drinking from a glass, which her youngest son who is standing before her has brought to her on a plate he is still holding in his right hand. The eldest daughter in a white satin dress is also standing and is turning her face to the father who is playing aside with a little monkey, and laughing.

This painting was ordered by Cosmus III de' Medici, and is admirable for minuteness of details and perfect execution. — On wood. Dim. fig. (Signed: *F. Van Mieris fecit 1675*).

**982.** PYNACKER Adam, of Pynacker (Holland). Born 1621, died 1673.

*Landscape.* A village near a river: some shepherds and a cow. — On canvas.

**983.** POELENBUG Cornelius.

*Landscape,* with figures, representing four nymphs, one of which is dancing with a satyr. — On canvas. Dim. fig.

**984.** MOLENAR Francis.

*The dentist.* — On wood. Dim. fig. (Signed : *Fran. Molenar*).

**985.** WERF (Adrian Van der)

*The Adoration of the Shepherds.* The Holy Virgin lifting a linen cloth which covers the cradle, in which the Infant Jesus lays, and some shepherds kneeling around. St. Joseph is standing aside. A group of little angels hover above the scene.

This painting is one of the finest in this collection. — On wood. Dim. fig. (Signed : *Adr. V. Verf. fec. an.° 1703*).

**986.** BEGA Cornelius.

*A woman playing the lute.* — On wood. Dim. fig.

**987.** BOTH John, of Utrecht. Born 1610, died 1650.

*A fine landscape,* with figures of persons and animals. — On canvas.

**988.** HOREMANS Peter.

*A tavern.* — On canvas. Dim. fig.

**989.** PLATTENBERG (Nicholas Van).

*A marine scene.* (Similar to N.r 921). — On canvas.

## *Italian School.*

**990.** ALBANI Francesco, of Bologna. Born 1578, died 1660.

*Venus reposing.* The goddess is lying among some little Cupids, whom she teaches to shoot at a heart, hanging on a tree. Aside is a grotto where some workmen are forging the arrows. — On copper. Dim. fig.

**991.** GRANACCI Francesco, of Florence. Born 1469, died 1543.

*The Supper.* — On wood. Dim. fig.

**992.** UNKNOWN.

*A young woman getting up.* — On copper. Dim. fig.

**993.** CORREGGIO (a copy from).

*St. Mary Magdalene.* A standing figure, bearing a book with the date 1564. — On canvas. Dim. fig.

**994.** CARPI Girolamo, of Ferrara. Born 1501, died 1559.

*Martha and Mary at the feet of our Saviour,* with several other figures. — On wood. D. fig.

**995.** DOSSI Dosso, of Ferrara. Died about 1560.

*Massacre of the innocents;* a composition of many figures, all gathered in a small space, and worked with a great carefulness of finish. — On wood. D. fig.

**996.** PIOLA Pellegrino, of Genoa. Born 1617, died 1640.

*The Virgin, Child and St. John.* Half length figures. — On wood.

**997.** VERONESE (Paolo Caliari).

*A woman dressed in withe,* and other figures. — A sketch, in oil, on canvas. D. fig.

**998.** RENI Guido, of Bologna. Born 1575, died 1642.

*The Holy Virgin,* with the Infant Jesus and St. John in the act of kissing the Child's feet. A pretty little painting, of which a sketch is seen in the famous collection of drawings of this Gallery. — On copper. D. fig.

**999.** CARACCI Annibal (School of).

*Holy Family.* — On copper. D. fig.

**1000.** TURCHI Alessandro, called *l'Orbetto,* of Verona. Born 1580, died 1650.

*An allegory of the Baptism of a son of G. Cornaro,* a Veronese captain. To the right is a personification of *Faith* holding a heart in her left hand; in the middle *the Baptism,* represented in the figure of a man bearing the keys of Heaven while a radiant dove hovers on his forehead. A woman representing Verona holds the child; an old man crowned with sea weeds means the river Adige. (Signed: *Alessandro Turchi*). — On slate. Dim. figures.

**1001.** PARMIGIANINO (Mazzuoli Francis, called) Born at Parma in 1555, died on August 24th 1540.

*The Holy Virgin suckling her divine Child.* — Half length, dim. fig. On wood.

**1002.** TITIAN.

*The Holy Virgin, and Child,* surrounded by angels. A precious little painting in perfect state of preservation. — Senator Morelli in his book: *Le opere dei Maestri Italiani nelle Gallerie di Monaco, Dresda e Berlino* (page 123, Bologna, 1886) speaks of this painting as a work by Correggio. — On wood.

**1003.** ROSA Salvatore, of Naples. Born 1615, died 1673.

*Sea piece.* — A small painting (Signed: *Rosa*). — On canvas.

**1004.** PARMIGIANINO (Mazzuoli Francis, called).

*The Holy Virgin suckling her divine Child.* — A very small painting. On copper.

**1005.** ROSA Salvatore.

*Landscape.* A rocky shore, with a group of soldiers on the fore ground. — On canvas.

**1006.** PARMIGIANINO (Mazzuoli Francis, called).

*The Holy Virgin with the infant Jesus,* St. John, St. Mary Magdalene and the prophet Zachariah. — On wood. D. fig.

**1007.** CARACCI Annibale.

*The Virgin seated,* and the infant Saviour standing by her. Aside, to the right is St. John. — On copper. D. fig.

**1008.** CERQUOZZI Michelangiolo, of Rome. B. 1602, d. 1660.

*An old woman spinning.* — On canvas.

**1009.** BONVICINO Alessandro, called *il Moretto da Brescia.*

*The Descent of Christ into Hell.* — On slate. D. fig.

**1010.** PARMIGIANINO (Mazzuoli Francis, called).

*The Holy Virgin and the infant Jesus,* keeping an open book on her lap. — On wood. D. fig.

**1011.** CIGNANI Carlo of Bologna. Born 1628, died 1719.
*The Virgin* embracing her Divine Son, who is fitting a chaplet on her neck. — The bust. On wood. Life size.

**1012.** ROSA Salvatore.
*Landscape.* A water-fall by a grotto, and some figures. — On canvas.

**1013.** LUINO Bernardino, of Luino on the Lago Maggiore. Born 1460 circa, died after 1530.
*The Holy Virgin* kneeling; the divine Child to her left, and to the right St. John, playing with a lamb. — — On wood. D. fig.

**1014.** CASTIGLIONE Gio. Benedetto, of Genoa. Born 1616, died 1670.
*Noah leading the animals into the ark.* — On canvas. D. fig.

**1015.** PAOLO VERONESE (Paolo Caliari, called).
*The Holy Virgin and Child;* St. John, and a bishop. — A sketch. D. fig.

**1016.** CORREGGIO (Antonio Allegri, called), of Correggio. Born 1494, died 1534.
*The head of a Child.* Above life size. — On paper.

**1017.** CAGNACCI Guido, of Bologna. Born 1601, died 1681.
*The head of a young man.* Above life size. — On canvas.

**1018.** SAVONAZZI Emilio, of Bologna (XVI$^{th}$ Century).
*Holy Family.* — On canvas. D. fig.

**1019.** PALMA Iacopo (the elder).
*The Virgin,* Jesus, St. John and a Franciscan monk. — On wood. D. fig.

**1020.** ZELOTTI Gio. Battista, of Verona. Born 1532, d. 1592.
*St. Victor and St. Corona.* — On canvas. D. fig.

**1021.** PAOLO VERONESE (Paul Caliari, called).
*St. Agnes* kneeling, and two hovering angels. — A small sketch. On wood.

**1022.** ALBANI Francis.
*St. Peter* delivered from prison. — On canvas. D. fig.

**1023.** THE SAME.

*Repose in Egypt.* The infant Saviour attended by some Angels. — On canvas. D. fig.

**1024.** CASTIGLIONE John Benedict.

*Some animals,* with a shepherdess. — On canvas. D. fig.

**1025.** MANTEGNA Andrea, of Padua. Born 1431, died on sept. 13th 1506.

*The Holy Virgin* seated near a rock, with the infant Jesus on her lap. — A landscape back-ground with the view of a town in the distance on a hill, and a stone quarry, with some diminutive figures of workmen on one side.

When Vasari published the life of Mantegna; this precious little painting was already possessed by the prince Francis de' Medici. — On wood. D. fig.

**1026.** ZAGO Santi, Titian's pupil.

*The Virgin and Child.* — On wood. D. fig.

**1027.** ALBANI Francis.

*Young St. John,* with a lamb, in a pleasant landscape. — On wood. D. fig.

**1028.** BONATTI (or Bonati) John, of Ferrara. B. 1636, d. 1681.

*St. Charles Borromeo,* succouring the infected with plague. — On canvas. D. fig.

**1029.** UNKNOWN.

*The Adoration of the Magi.* — Purchased in 1794. On wood. D. fig.

**1030.** MAZZOLINI Ludovic, of Ferrara. Born about 1481, died about 1528.

*The Nativity.* Some shepherds adoring the Divine Child; and angels hovering above. — On wood. D. fig.

**1031.** AMERIGHI, called *Caravaggio.*

*The head of Medusa,* painted on a round board, imitating the shape of a shield.

**1032.** MAZZOLINI Ludovic.

*The Holy Virgin* offering some cherries to the divine

Infant; St. Anna, St. Joachim and St. John the Evangelist. — On wood. D. fig.

**1033.** TITIAN.

*The Pharisee, showing the piece of money to Jesus Christ.* A diminutive reproduction of a painting by the same author, which is kept in the Museum at Dresden. — On wood. D. fig.

**1034.** MAZZOLINI Ludovic.

*The Circumcision.* — On wood. D. fig.

**1035.** FETI Dominic, of Rome. Born 1589, died 1624.

*Artemisia* in mourning, swallowing the ashes of her husband. — On canvas D. fig.

**1036.** DOSSI Gio. Battista, of Ferrara. Died 1549.

*A Saint in extacy.* — On wood. D. fig.

**1037.** PALMA Iacob (the elder).

*Christ in Emaus.* — On wood. D. fig.

**1038.** GAROFOLO (Benvenuto Tisi, called).

*The Annunciation.* A landscape in the back-ground. Above is the Eternal, surrounded by Angels. — On wood. D. fig.

**1039.** PROCACCINI Cammillo, of Bologna. B. 1545, d. 1625?

*The Holy Virgin* with the Infant Jesus, and St. John. — On wood. D. fig.

**1040.** GUERCINO (Barbieri Gio. Francesco, called). Born at Cento in 1591, died 1666.

*Landscape,* with diminutive figures of some singing people. — On copper.

**1041.** LIGOZZI Iacopo, of Verona. Born 1542, died 1632.

*The Sacrifice by Abraham.* — On wood. D. fig.

**1042.** CASTIGLIONE Gio. Benedetto.

*Circe and the companions of Ulysses.* — On wood. D. fig.

**1043.** MASSARI Lucio, of Bologna. Born 1569, died 1633.

*The Holy Virgin* with the Divine Infant and young

St. John, holding a little bunch of cherries. — On copper. Dim. fig.

**1044.** ALBANO Francis.

*Cupid dancing,* in a fine landscape. A composition similar to that of a larger painting of the same author, which is seen in the Brera Museum at Milan. — On copper. D. fig.

**1045.** BASSANO (Iacopo da Ponte, called).

*A paesant family.* — On canvas. D. fig.

**1046.** GIORDANO Luca, called *Luca fa' presto,* of Naples. Born 1631, died 1705.

*Thetys on a sea shell,* dragged by two dolphins. — On canvas. D. fig.

**1047.** VANVITEL (or Vanvitelli) Gaspar, called *Degli occhiali,* of Utrecht. Born 1647, died at Rome in 1736.

*A view of Rome,* from the Tiber, near *Castel Sant'Angelo.* A very fine painting in distemper, on paper.

**1048.** MAGNASCO Alessandro, of Genoa. Born 1681, d. 1747.

*Landscape.* Some hermits in a wood.

**1049.** BASSANO (Iacopo da Ponte).

*A miser.* One third length. D. fig. — On canvas.

**1050.** PANNINI Gio. Paolo, of Piacenza. Born 1691, d. 1764.

*Ruins,* and several diminutive figures. — On canvas.

**1051.** UNKNOWN.

*Landscape,* with figures representing the Baptism of Jesus Christ. — On wood. D. fig.

**1052.** UNKNOWN.

*Sacrifice by Abraham.* — On canvas. D. fig.

**1053.** VANVITEL Gaspar.

*View of the Villa Medici,* at Rome. — In distemper, on paper.

**1054.** MAGNASCO Alessandro.

*Landscape.* Preaching of St. John the Baptist. — On canvas. D. fig.

**1055.** CARPIONI Giulio, of Venice. Born 1611, died 1674.

*Coronis persecuted by Neptune.* One of the arms of Coroneus' young daughter who was transformed into a rook, has already become a wing, and the girl is flying towards the sky. A view of a sea shore in the back-ground. — On canvas.

**1056.** TIARINI Alessandro, of Bologna. Born 1577, died 1668.

*The Virgin,* in the act of wrapping her divine Child in a swaddling cloath which is held by an angel. Aside is St. Joseph speaking to an angel, followed by some shepherds. — On wood. D. fig.

**1057.** ALBANO Francis.

*The rape of Europa.* — The same composition as N.r 1094. — On copper. D. fig.

**1058.** TREVISANI Francis, of Treviso. Born 1656, died 1746.

*The Holy Virgin,* sewing, and the infant Jesus standing at her side, with a flower in his hand. — On canvas. D. fig.

**1059.** THE SAME.

*St. Joseph's dream.* — On canvas. D. fig.

**1060.** TINTORETTO (Robusti Iacopo, called).

*Bust of a man.* On the back-ground the words: ANNO ÆTATIS XXX. — On wood. D. fig.

**1061.** PARMIGIANINO (Mazzuoli Francesco, called).

*Bust of a young man.* — On wood. Life size.

**1062.** CASTIGLIONE Gio. Benedetto.

*Medea renewing Eson's youth.* — On canvas. D. fig.

**1063.** A frame with seven small portraits. That in the middle is *Guido Reni's* painted by himself.

**1064.** CANALETTO (Antonio da Canale, called).

*View of the Ducal Palace at Venice.* — On canvas.

**1065.** TINTORETTO (Robusti Iacopo, called).

*Bust of a man.* — On canvas. D. fig.

**1066.** PAOLO VERONESE (Caliari Paolo, called).

*Prudence and Hope bound by Cupid.* — On canvas. D. fig.

**1067.** PALMA Iacopo (the younger).

*St. John in the desert.* — On copper. D. fig.

**1068.** PAOLO VERONESE (Paolo Caliari, called).

*Bust a womam.* — On canvas. Life size.

**1069.** BASSANO (Iacopo da Ponte, called).

*Jesus crucified.* — On canvas. D. fig.

**1070.** MICHELI (De) Andrea, called *il Vicentino.* Born 1539, died 1614.

*The Visitation.* — On canvas. D. fig.

**1071.** A frame with *nine portraits.* Number V is *Parmigianino,* painted hy himself; number III unknown portrait, painted by *Domenichino.*

**1072.** Another frame with *twenty three portraits,* among which N. X is *Annibal Caracci,* painted by himself.

**1073.** Another frame with *eight portraits.* N. III is by *Giorgione;* N. IV, is Pope Paul III, painted by *Bassano;* N. VIII, Fr. Minzocchi of Forlì, painted by himself.

**1074.** SOLIMENE (or Solimena) Francis, of Nocera. Born 1667, died 1747.

*Diana bathing among her nymphs,* in the act of driving Calisto away on account of having discovered her to have been seduced by Jupiter. — On canvas. D. fig.

**1075.** CARACCI Ludovic, of Bologna. B. on the 21st of april 1555, died on december the 31st 1619.

*St. Francis.* — On canvas. D. fig.

**1076.** A frame with *seven portraits.* N. IV is *Lavinia Fontana,* painted by herself.

**1077.** CANALETTO (Antonio Canale, called).

*The grand canal of Venice.* — On canvas.

**1078.** PARMIGIANINO (Mazzuoli Francesco called).
*Portrait of a young man.* — On wood. Life size.

**1079.** SCHIDONE's style.
*St. Catharine,* embracing the wheel and the sword, which were the instruments of her martyrdom. — A half length, on slate. Half life size.

**1080.** PULZONE Scipio, called *Scipione Gaetano,* of Gaeta. Born 1562, died 1600.
*Christ in the garden.* — On wood. D. fig.

**1081.** MICHELI (De) Andrea, called *il Vicentino.*
*A Sainted Queen,* in the act of receiving a holy image, in the cottage of a hermit. — On canvas. D. fig.

**1082.** CALVART Denis, of Antwerp. Born 1540? died 1619.
*The Assumption.* — On copper. D. fig.

**1083.** A frame with *nine portraits* painted by different masters, among which *P. Veronese, Baroccio, Palma* and *Tinelli.*

**1084.** SCARSELLINO (Ippolito Scarsella, called), of Ferrara. Born 1551, died 1621.
*Holy Family.* — On wood. D. fig.

**1085.** BAROCCI Frederic.
*Head of a young woman.* — On canvas. Life size.

**1086.** SCHIDONE Bartolommeo, of Modena. Born 1580, d. 1615.
*The Holy Virgin, Child and St. Joseph.* — On wood. Half life size.

**1087.** PALMA Iacopo (the elder).
*Bust of a unknown woman.* — On wood. D. fig.

**1088.** CORREGGIO (copy of).
*Christ praying in the garden.* The original of this painting was once in Spain, and then passed into the possession of the duke of Wellington. — On copper. D. fig.

**1089.** FERRI Ciro, of Rome. Born 1634, died 1689.
*Alexander* lying in his bed, and reading Homer. — On wood. D. fig.

**1090.** RESCHI Pandolfo, of Dantzick. Born 1643, d. the 17th of august 1696.

*Small landscape,* with some figures of travellers on horseback. — On canvas.

**1091.** UNKNOWN.

*St. John the Baptist, in the desert.* — On copper. D. fig.

**1092.** SCARSELLINO (Ippolito Scarsella, called).

*The judgement of Paris.* — On copper. D. fig.

**1093.** AMBROGI Domenico, of Bologna, Brizio's pupil. XVIIth Century.

*Landscape,* with figures representing *St. John's preaching in the desert.* This painting as well as N.r 1099 was formely attributed to *Domenichino.* See a recent illustration of Baron Hector de Garriod in the 96th pamphlet of his work " *La Galerie de Florence.* " Société Editrice et Paris.

**1094.** ALBANI Francis.

*Rape of Europa.* The same composition as N.r 1057, but larger and more skilfully executed. — On canvas. D. fig.

**1095.** PALMEGIANI Mark, of Forlì. XVIth Century.

*Christ crucified,* with the Holy Virgin, Martha, St. Mary Magdalene and St. John. Signed : « *Marchus Palmeganus forlivensis faciebat.* » — Brought into the Gallery from the church of *Monte Oliveto* near Florence, in 1843. — On wood. D. fig.

**1096.** PARMIGIANINO (Mazzuoli Francis, called).

*Our Lady, with the infant Jesus and St. John.* A sketch. — On wood. D. fig.

**1097.** VENETIAN SCHOOL of the XVIth Century.

*Bust of an unknown man* in a black coat. — On wood. D. fig.

**1098.** CASTIGLIONE Gio. Benedetto.

*Different animals and figures.* — On canvas. D. fig.

**1099.** AMBROGI Domenico.

*Landscape,* with figures representing the *Baptism of Christ.* Similar to N.r 1093. — On canvas. D. fig.

**1100.** SCHIDONE Bartolommeo.

*The Holy Virgin,* with the Divine Child in the act of embracing St. John, and St. Joseph aside. — On canvas. D. fig.

**1101.** ROSA Salvatore.

*Landscape,* with three figures. — On canvas. D. fig.

**1102.** GIORDANO Luca.

*The rape of Dejanira by Nessus.* — On canvas. D. fig.

**1103.** FONTANA Lavinia, of Bologna. Born 1552, died 1614.

*Christ appearing to the Magdalene* under the semblance of a gardener. — Signed: « *Lavinia Fontana de Zappis, faciebat 1581.* »

## *Tribune.*

**1104.** SPAGNOLETTO (Ribera Giuseppe, called), of Valencia. Born 1588, died 1656.

*St. Jerome,* holding a Crucifix in his right hand, and turning his face towards a trumpet appearing in the air. — Above half length. On canvas. Life size.

**1108.** TITIAN.

*Venus reposing.* She is nude and lying on a bed: a small Cupid caresses her hair, and a little dog is curled up at her feet. On the fore-ground is a table with a flower pot. A partridge is in the back-ground which represents a fine landscape. — This painting as well as N.r 1117 were executed for Francis Mary della Rovere, duke of Urbino, and were then inherited by the Medicis, in consequence of Victoria de la Rovere's marriage with Ferdinand II. They were taken to this Tribune before 1646. — On canvas. Life size.

**1109.** DOMENICHINO (Zampieri Domenico, called), of Bologna. Born 1581, died 1641.

*Portrait of Cardinal Agucchia*, sitting by a table, his left hand resting on a little bell. Above half length. — On the back ground, the words: « *S. R. E. Card. Agucchia.* » — It was brought to the Gallery in 1794. — On canvas. Life size.

**1110.** ALFANI Orazio di Domenico. Born at Perugia in 1540 circa, died 1583.

*Holy Family.* The Virgin sitting and holding her divine Child on her arms; St. Elisabeth and young St. John. A landscape in the back-ground. — On canvas. Dim. fig.

**1114.** GUERCINO (Barbieri Gio. Francesco, called). Born at Cento, near Bologna, in 1519; died 1666.

*The Samian Sibyl,* standing with both hands resting on an open book on which are the words: *Salve casta Syon per multaque passa puella.* — *Sibilla Samia.* — This painting was executed for Prince Matthew of the Medicis in 1651 and purchased for the Gallery in 1777 — Engraved by Anthony Perfetti. — On canvas. Life size. Half length.

**1115.** DYCK (Anthony Van), born at Antwerp in 1599, died at Blackfriars, near London, in 1641. — Flemish School.

*Jean de Monfort.* — The bust. Life size. On canvas.

**1116.** TITIAN.

*Portrait of Monsignor Beccadelli,* of Bologna; sitting on an arm-chair and holding a paper, on which one reads: JULIUS P. P. III. « *Venerabili Fratri Ludocico Episcopo Rauellen, apud Dominum Venetorum nostro et Apostolicae sedis Nuntio, cum annum ageret LII. Titianus Vecellius faciebat, Venetiis M. D. L. II. mense Julii.* » And a little lower, with the same writing: *Translatus deinde M. D. L. V. die XVIII Septembris a Paulo quarto Pont. Maximo ad Archiepiscopatum Ragusinum, quo pervenit die IX Decembris proxime subsequentis.* » — This portrait was then executed in 1552 while Monsignor Beccadelli was in Venice as a papal legate. — On canvas. Life size.

**1117.** THE SAME.

*Venus reposing on a bed,* which is believed to be a portrait of the Duke of Urbino's mistress. She is completely nude, lying on a bed covered with white draperies. A little dog is sleeping at her feet. In the back-ground at a distance are two maids, one of whom is kneeling before a trunk, from which she is taking her lady's dresses, while the other is standing by it. — See N.r 1108. — Engraved by Strange. — On wood. Life size.

This famous painting is mentioned in the principal histories of fine arts, and particularly by Vasari and Algarotti.

**1118.** CORREGGIO (Allegri Antonio, called).

*After the flight into Egypt.* The Madonna sitting in the shade of some plants, holds her divine Child on her arms while St. Joseph is gathering some dates from a palm-tree. St. Francis is kneeling before the Virgin.

This painting was executed for the church of the Franciscans in Parma, for the price of 100 golden ducates. Many accounts about its authenticity are given in Lanzi's *Storia Pittorica.* It is doubtful how this painting has ever come to belong to this Gallery. — On canvas. Dim. fig.

**1119.** BAROCCIO or Fiori Federigo, of Urbino. Born 1528, died 1612.

*Portrait of Francis Maria della Rovere, duke of Urbino,* in full face, entirely clad in a rich armour, his right hand resting on a helmet ornamented with long feathers. — Taken from the store-rooms of the Pitti Palace in 1795. — On canvas. Above half length.

**1120.** RAFFAELLO SANZIO, of Urbino. Born on april 7th 1483, died on april 1520.

*Portrait of a young woman,* in full face, dressed after the florentine fashion. Around her neck is a golden chain, from which a little cross is hanging. It was formely believed to be the portrait of Magdalene Strozzi the wife of Angel Doni, and just bears the name of that lady in an engraving by Jerome Scotto.

This painting belongs to the first style of Raphael and

is still in a state of perfect preservation. It was taken from the grand-ducal villa of Poggio a Cajano in 1713. — A half length. Life size. On wood.

**1121.** MANTEGNA Andrea?

*Elizabeth wife of Guidobaldo da Montefeltro, duke of Urbino.* — The bust, in full face. On wood. Life size.

**1122.** PERUGINO (Pietro Vannucci, called), of Perugia. Born 1416, died 1524.

*The Holy Virgin and two Saints.* Our Lady is seated, with the Infant Jesus on her lap: St. John the Baptist is standing to her right and St. Sebastian to the left. An elegant portico is in the back-ground, through which a fine landscape is seen.

This painting, which is one of the finest works of this author, was executed for the church of San Domenico of Fiesole, but the Grand-duke Peter Leopold I purchased it, and had it placed in this Gallery in 1786.

On the basis of the throne of the Virgin is the following inscription: PETRUS PERUSINUS PINXIT. AN. MCCC. LXXXXIII. — On wood. Life size.

**1123.** RAPHAEL SANTIUS, of Urbino?

*Portrait of a woman,* believed to be that of the *Fornarina.* Almost a half length, dressed in a fashion similar to that of the Roman ladies of the XVI$^{th}$ century. The right arm is nude and holds a panther fur, hanging from her left shoulder. In a corner of the back-ground is the date 1512, in golden ciphers. — In an old catalogue of the Gallery (1589) this painting is attributed to Raphael (1).

Vasari says that the portrait of the celebrated Fornarina painted by Raphael was possessed by Matteo Botti, one of the Grand-duke Cosmus I$^{st's}$ body-guards, who bequeathed a part of his private gallery to his sovereign. — On canvas. Life size.

Engraved by Raphael Morghen and by many other engravers.

(1) People have also thought this painting to be the portrait of Beatrix of Ferrara, the celebrated courtesan who lived in Rome and was loved by Laurence de' Medici, duke of Urbino.

**1124.** FRANCIA (Raibolini Francesco, called), of Bologna. Born 1450, died 1517.

*Portrait of Evangelist Scappi,* in full face, holding a letter on which his name, E. Scappi, is written. — A life size half length. A landscape in the back-ground. On wood.

**1125.** RAPHAEL SANTIUS.

*The Virgin of the well.* Our Lady is sitting and holding her divine Child, who is in the act of embracing her. Young St. John is standing to her right side, showing to the Infant Jesus a sheet of paper on which are the words: *Ecce Agnus* etc, The back-ground represents a landscape, in which the ruins of an old castle are seen and several figures around a well. — On wood. Half life size.

**1126.** FRA BARTOLOMMEO Della Porta, born near Prato, in Tuscany, in 1475; died in the convent of St. Marco, in Florence, in 1517.

*The prophet Isaiah.* Full figure, sitting and holding a large paper-roll in his left hand with the words: *Ecce Deus Salvator Meus.* — On wood. Life size. — See N.r 1130.

**1127.** RAPHAEL SANTIUS.

*St. John in the desert.* Full figure; sitting on a piece of stone. He is nude, with the exception of a part of the right thigh which is covered by a panther skin. His right hand is pointing to a little cross simply formed of two reeds and fastened to the trunk of a tree. The back-ground represents a wild and desert landscape.

This famous painting is perhaps the only work by Raphael which is made on canvas. It belongs to Raphael's last style and was executed by commission of Cardinal Colonna, who made a present of it to the physician James de Carpi, who asked for it after having cured the Cardinal of a dangerous disease. At the time of Vasari this painting was in possession of Francis Benintendi in Florence, but it was already in this Gallery in 1589. The original sketch of this St. John in red pencil is also possessed by the Gallery, in its collection of drawings of the old masters. — On wood. Life size.

**1128.** DYCK (Anthony Van).

*Portrait of Charles V.* A figure in full length, in armour, on the back of a white steed. An eagle is hovering and bearing a laurel wreath over is head. — It belongs to the Gallery since 1804. — On canvas. Life size.

**1129.** RAPHAEL SANTIUS.

*The Virgin of the Goldfinch.* The Madonna is sitting in a plaisant country, her Divine Child standing between her knees. She holds an open book by her left hand, and by the right she softly draws young St. John towards the Infant Jesus, to whom he offers a little Goldfinch to caress.

This painting which belongs to Raphael's first style, was executed by commission for Laurence Nasi in 1548, whose house then falling into ruin, this precious painting was torn into several pieces, but John Baptist Nasi, Laurence's son had it restored as well as it was possible. — Engraved by Morghen, Martinet, P. Nocchi etc. — On wood. Smaller than life.

**1130.** FRA BARTOLOMMEO Della Porta.

*The prophet Job.* A figure, sitting and holding an unfolded paper-roll, inscribed: « *Ipse erit Salvator meus.* »

This painting, as well as N.r 1126, were executed by commission for *Salvator Belli,* a Florentine merchant, and with the large one representing *the Resurrection of our Saviour and the Evangelists,* which is now in the Pitti Gallery (N.r 159), they decorated one of the chapels in the SS. Annunziata church in Florence. Cardinal Charles de' Medici purchased it for his collection in 1666. — On canvas. Life size.

**1131.** RAPHAEL SANTIUS.

*Portrait of Pope Julius II,* sitting in an arm-chair on which his left hand is resting. The other hand holds a handkerchief. — Above half length; life size. — On wood.

This portrait belonged to the Della Rovere family and was inherited by the grand-dukess Victoria, the

mother of the last Duke of Urbino and wife of Ferdinand II de' Medici.

Another portrait of the same pope, quite similar to this and also painted by Raphael is seen in the Pitti Gallery. The original cartoon is to be found in the Corsini Palace in Florence.

**1132.** CORREGGIO (Allegri Antonio, called).

*The head of St. John on a dish,* with a cros and a papyrus bearing the inscription: *Ecce Agnus* etc. — Taken from the Royal Villa del Poggio Imperiale. — On canvas.

**1133.** CARACCI Annibal.

*A Bacchante;* seen from behind. The god Pan hands over to her a cup full of grapes; a young satyr embraces one of her legs, while e little cupid in the air, is bringing some flowers to her. — On canvas. Life size.

**1134.** CORREGGIO (Allegri Antonio, called).

*The Holy Virgin adoring her Child.* The Virgin is kneeling in the act of adoring the Infant Jesus who is lying on the ground upon the edge of her mantle. The back-ground represents a portico, behind which a pleasant landscape is seen.

This painting was given by the Duke of Mantua to Cosmus III de' Medici, and was placed in this Gallery in 1617. Half life size.

**1135.** LUINI Bernardino, of Luino, near Milan. Born 1460, died 1530.

*Herodias* attended by her maid, in the act of handing a dish to the executioner, to receive St. John's head, which he holds by the hair and gives to the princess. Half length.

This painting was formely attributed to Leonardo da Vinci, but it was then recognised as the work of his pupil *Bernardino Luini.* It was discovered in the store-rooms of the Pitti Palace in 1793. — On canvas. Dim. fig.

**1136.** PAOLO VERONESE (Caliari Paolo, called), of Verona. Born 1530, died 1588.

*Holy Family and St. Catherine.* The Virgin is near her Child, who is lying on a linen cloth and asleep;

St. Joseph to her left; St. Catherine to the right, and young St. John kissing Jesus' feet. The figures are half length, with the exception of the Divine Child who is in full length

This painting was purchased by Cardinal Leopold de' Medici in 1654, from the collection of Paolo del Sera, a florentin merchant, who had settled in Venice. — It was placed in this Gallery in 1798. — On canvas. Life size.

**1137.** GUERCINO (Barbieri Gio. Francesco, called).

*Endymion sleeping.* He is sitting and laying his head on his left arm. The back-ground represents a pleasant landscape, by night, with the crescent shining among clouds. — It was purchased in 1795. — On canvas. Life size.

**1138.** CRANAK Luke.

*Eve.* Standing and holding the apple. — The same size than *Adam* (N.r 1142). — Bearing the author's monogram and the date 1528. — On wood. Life size.

**1139.** MICHELANGIOLO BUONARROTI, born 1475, d. 1564.

*The Holy Family.* Our Lady is kneeling and lifting her divine Child to St. Joseph who stands behind her. Several diminutive figures of nude men are in the background. — Painted on a round board.

This precious work is the most authentic among Michelangelo's paintings. It was executed by commission of Angel Doni, of Florence, for the price of 70 ducats. But as Messer Doni only sent 40 to Michelangelo, he refused the sum and asked for 100. Messer Doni then sent the 70 ducats he had promised at first; but at Michelangelo still refused the sum, he was forced to give 70 ducats again so that he had to pay at last the double of what he had previously settled.

**1140.** RUBENS Peter Paul.

*Hercules between Vice and Virtue.* The hero is sitting between Venus who caresses him, and Minerva who presents him some arms and a withe steed, which is led by a young man. An allegorical figure of Time and a little Cupid are hovering above the scene. The hovering Cupid tries to remove the goddess: another one is

standing by Hercules and caressing his leg. — The back-ground represents a landscape with two figures in the distance. — On canvas. Half life size.

**1141.** DURER Albert.

*The Adoration of the Kings.* The Holy Virgin is sitting by a cottage, holding her Divine Child on her lap. The three kings are before her in adoration. A long train of servants and animals is seen in the distance.

This painting once belonged to the Imperial Gallery of Vienne, and was brought to Florence in 18[illegible]. — It bears the monogram of the author with the date 15[illegible]4. — On wood. Half life size.

**1142.** CRANACK Luke.

*Adam.* — See N.r 1138. — Dated 1528.

**1143.** JACOBTZ Luke, of Leyden, called *Luca d' Olanda.*

*Christ crowned with thorns.* Above half length. The cross and several instruments of our Lord's passion in the back-ground. — Belonging to this Gallery since 1795. — On wood. Life size.

**1144.** GIULIO ROMANO (Giulio Pippi). Born in Rome in 1499, died 1546.

*The Holy Virgin and Child.* The Virgin holds a book in her left hand, and some flowers in the other, which she offers to the Infant Jesus. — Two thirds length.

Discovered in the Royal store-rooms, in 1793. — On canvas. Life size.

**1145.** CARACCI Ludovic, of Bologne. Born on april 21st 1555, died on december 31st 1619.

*Eleazer and Rebecca.* Eleazer meeting Rebecca near the town of Nachor and asking for water. — Above half length. — On canvas. Life size.

## *Tuscan School.*

(*First Hall*).

**30.** POLLAIOLO (Del) Antonio: a florentine painter, sculptor and engraver. Born 1429, died in Rome 1498.

*A portrait of John Galeazzo Sforza.* It was discovered in the store-rooms of the Gallery in 1880.

**30** *bis.* THE SAME.

*A male half length portrait.* — On wood. Life size.

**34.** UNKNOWN. — Tuscan School.

*Portrait of a young man.*

**1147.** DOLCI Carlo.

*St. Lucia.* A head in the act of looking upwards. A radiant wound is on the neck. — On canvas. Life size.

**1148.** PONTORMO (Carrucci Iacopo, called). Born at Pontormo, near Florence, in 1494, died on april 2d 1557.

*Leda,* in full length and standing. Four Cupids at her feet. — On wood. Life size.

**1149.** ALLORI Cristofano.

*St. Mary Magdalene in the desert.* A Copy of Correggio's famous painting, which was formely at Modena and is now in the public gallery at Dresden. — On copper. Dim. fig.

**1150.** PINTURICCHIO (style of).

*The Holy Virgin with her Divine Child.* attended by St. Joseph and St. Blasius. — On wood. Dim. fig.

**1151.** MANNOZZI Giovanni, called *Giovanni da S. Giovanni.* Born at S. Giovanni in Valdarno in 1590, died 1636.

*Painting.* An allegorical female figure, with a little Cupid in the act of handing some pencils to her. — A fresco on a tile. Dim. fig.

**1153.** POLLAIOLO (Antonio del).

Two small paintings in one frame: 1st *Hercules strangling Antaeus,* 2d *Hercules and the Hydra.* — On wood. Dim. fig.

**1154.** TUSCAN SCHOOL. — XVth Century.

*John Pico della Mirandola.* or rather *Peter Bazzanti* engraver of medals; holding a medal with the portrait of Cosmus the elder. — On wood. Life size.

**1155.** BRONZINO Angelo, of Florence. Born 1502, died 1572.

*Portrait of Prince Don Garzia,* the son of Cosmus I, in his childhood; with a little bird in his right hand. — Above half length. — On wood. Life size.

**1156.** THE SAME.

*Judith.* — On wood. Dim. fig.

**1157.** LEONARDO DA VINCI. Born at Vinci in Valdarno, near Florence, in 1452, died at Château de Clot, near Amboise, on may 2d 1519.

*Head of a young man.* — On wood. Dim. fig.

**1158.** BOTTICELLI (Alessandro Filippepi, called).

*Holophernes found dead in his tent by his soldiers.* A small painting of which a certain Messer Rodolfo Sirigatti made a present to the *Serenissima Bianca Cappello de' Medici Granduchessa.* — On wood. Dim. figures.

**1159.** LEONARDO DA VINCI.

*Head of Medusa.* The head of the Gorgon is cut off and turned upwards; the hair is changed into snakes, and other reptiles and monsters are scattered arount it. This admirable painting formely belonged to the collection of the duke Cosmus I. — On wood. Life size.

**1161.** FRA BARTOLOMMEO Della Porta.

Two small paintings in one frame, representing *the Circumcision* and *the Nativity.* Behind this is *the Annunciation* in *chiaro-scuro.* They once served as doors to a little shrine, which was ordered by *Peter del Pugliese* and contain a marble Madonna in bas-relief, by Donatello. — On wood. Dim. fig.

**1162.** ANGELICO (Fra Giovanni).

*Nativity of St. John the Baptist.* Some women showing the new-born to his father, who is writing on a parchment: « *Johannes est nomen ejus.* » — On wood. Life size.

**1163.** THE SAME.

*Portrait of Andrea Verrocchio,* the celebrated florentin painter and sculptor.

**1164.** BRONZINO Angelo.

*Portrait of Mary de' Medici,* daughter of Cosmus I, in her childhood. — On wood. Life size.

**1165.** ALLORI Cristofano.

*The Child Jesus sleeping on the cross,* bearing an inscription : « *Cor meum vigilat.* » — Brought to this Gallery from the Grand-ducal Villa of Castello, in 1799. — On wood. Half life size.

**1166.** BRONZINO Angelo.

*Portrait of a warrior.* The bust. — On wood. Life size.

**1167.** MASACCIO (Tommaso di Ser Giovanni Guidi della Scheggia). Born at S. Giovanni in Valdarno, near Florence, in 1401, died 1428.

*Portrait of an old man,* wearing a white coat and hat. — Once belonging to the Corboli family. The bust. Life size. Fresco on a tile.

**1169.** SARTO (Andrea del).

*Bust of a young man* in a blanck suit ; believed to be the clerck of the convent of Vallombrosa, who was a friend of Andrea. — On wood. Life size.

**1170.** BIZZELLI Giovanni, of Florence, Born 1556, died 1612

*The Annunciation.* — On wood. Dim. fig.

**1171.** A frame with *nine portraits.*

**1173.** BRONZINO Angelo.

*Venus and Cupid.* — On wood. Dim. fig.

**1174.** CIARDI Lodovico, called *il Cigoli.*

*The head of a woman.* — On wood. Life size.

**1175.** SANTI di Tito, a florentine painter and architect. Born at Borgo S. Sepolcro on december 24th 1538, died on august 10th 1603.

*Head of a young girl.* — On wood. Life size.

**1176.** SARTO (Andrea del).

*His own portrait,* in full face. — On canvas. Life size

**1177.** ROSSO Gio. Battista di Iacopo, called *il Rosso fiorentino.* Born on march 7th 1494, died 1541.

*The Virgin enthroned with the infant Jesus on her lap.* Left and right of the Madonna are St. Francis and St. Jerome, with two angels and a lamb. — On wood. Half life size.

**1178.** ANGELICO (Fra Giovanni).

*Marriage of the Holy Virgin.* Dim. fig.

**1179.** LIPPI (Fra Filippo). Born 1412, died 1460.

*St. Augustin,* in full length; sitting in a nich and writing. This wonderful little work formely belonged to the Vecchietti family, and then passed into possession of the painter Hugford, from whom it was purchased for the Gallery in 1799. — On canvas. Dim. fig.

**1180.** ALLORI Cristofano.

*Judith* (sketch for the picture in the Palatine Gallery). — On copper. Dim. fig.

**1181.** VASARI Giorgio, of Arezzo. Born 1511, died 1574.

*Allegory of the Conception.* Adam and Eve lying on the ground; Abraham kneeling, and some Saints, Patriarchs and Prophets tied to the trunk of a tree, on which a large serpent is twisted in human shape down to the waist. — This precious painting is a diminutive reproduction of that in the church of the Apostoli in Florence. — On wood.

**1182.** BOTTICELLI (Alessandro Filippepi, called).

*Calumny,* according to the description of Apelles' painting, by Lucian. Calumny is in the middle of the painting, attended by two women, representing *Hypocrisy* and *Treachery,* both busy in dressing her hair. She holds a torch in her right hand, and by the left she is dragging a strengtless and naked young man along upon the ground, who is crying and raising his hands and look to heaven in the act of prayer, and is the symbol of *Innocence.* A hideous black figure meaning *Envy* precedes the group. Behind is another personage with Midas' ears, sitting on a throne and listening to what two other women (*Ingnorance* and *Distrust*) are whispering to him, while he stretches his right arm towards Calumny, in the act of approving what she is doing. Aside is another strange figure, the symbol of *Repentance* or *Remorse* who turns himself and looks at *Truth,* a fine nude girl all modest and pleasant in her demeanour, who is coming on alone.

The back-ground represents a hall in a Royal Palace with fine columns and statues.

By the time of Vasari this painting belonged to *Messer Fabio Segni* a florentine noble man, and after to Anthony Segni. — On wood. Dim. fig.

**1183.** ALLORI Alessandro.

*Portrait of Bianca Cappello;* a fresco which the painter had executed in a room of the parish house of St. Maria ad Olmi, and was brought into this Gallery in 1817. Life size.

**1184.** ANGELICO (Fra Giovanni).

*The Transit of the Virgin.* A rich and admirable composition of many figures. — On wood. Dim. fig.

**1185.** VASARI Giorgio.

*The Prophet Elisha,* in the act of making bitter meals sweet, by seasoning then with flour. — This painting is a sketch of that which the same author executed in large proportions for the church of St. Peter in Perugia. — On wood. Dim. fig.

**1186.** FONTEBUONI Anastasio, of Florence, died on july 10th 1626.

*Young St. John.* A nude full figure sitting on a stone in a desert. A small painting given to the Grand-duke Cosimo II de' Medici, by the author. — On copper. Dim. fig.

**1187.** PONTORMO (Carrucci Iacopo, called).

*Martyrdom of St. Maurice and the Theban legion,* baptized by an Angel. — Executed by commission of Charles Neroni. — On wood. D. fig.

**1188.** MANNOZZI Giovanni, called *Giovanni da S. Giovanni.*

*Jesus sitting at a table, and eating,* attended by some angels. — On copper. Dim. fig.

**1189.** BRONZINO Angelo.

*Portrait of Eleonor of Toledo, wife of Cosmus I.* The bust. On the back-ground are the words: *Eleonora Toleta, Cos. Med. Flor. D. II. Uxor.* — Life size.

**1190.** ALLORI Cristofano.

*The disciples in Emmaus.* — On canvas. D. fig.

**1191.** A frame with *seven portraits:* the one in profile is *Cosmus the elder.*

**1192.** ALLORI Alessandro.

*St. Francis* kneeling before the Cross. The background is a landscape. — On wood. D. fig.

**1193.** TUSCAN SCHOOL.

*The Virgin and Child,* attended by two monks, in white cloth. — On wood. D. fig.

**1194.** ALLORI Alessandro.

*Bathsheba bathing.* — On wood. D. fig.

**1195.** ZUCCHERI Federigo, of St. Angelo in Vado, near Urbino. Born 1543, died 1609.

*The Golden Age.* A rich composition of many figures. Two hovering nymphs are spreading flowers and holding a paper roll on which are the words: *O Bell' Anni dell' Oro.* — On wood. D. fig.

**1196.** PONTORMO (Carrucci Iacopo, called).

*Adam and Eve,* expelled from Paradise. — On wood. D. fig.

**1197.** RAMACCIOTTI Gio. Battista, of Sienna. XVII$^{th}$ Century.

*Nativity of the Virgin.* — On canvas. D. fig.

**1198.** PONTORMO (Carrucci Iacopo, called).

*Nativity of St. John the Baptist.* — Executed by Pontormo for Elisabeth Tornaquinci wife of Paul Aldighieri, on a wooden basin. Such basins decorated with paintings were used to bring presents. — Dim. fig.

**1199.** ALLORI Cristofano.

*The Holy Virgin and Child.* — On wood. D. fig.

**1200.** ZUCCHERI Federigo.

*The silver age,* represented by many allegorical figures and the words: *Argenteum Sæculum.* — On wood. D. fig.

**1201.** DOLCI Carlo.

*Jesus seated,* attended by the Holy Virgin, St. Joseph, St. John, the Apostles and the Maries. — On canvas. D. fig.

**1202.** ALLORI Cristofano.

*The Virgin and Child.* — On an oval copper plate. D. fig.

**1203.** TUSCAN SCHOOL.

*Petrarch.* — On wood. D. fig.

**1204.** THE SAME.

*Portrait of a woman.* — On wood. Life size.

**1205.** THE SAME.

*Martyrdom of St. Sebastian.* A rich composition of many figures dressed in various odd and picturesque fashions. — On wood. D. fig.

**1207.** THE SAME.

*Portrait of Dante Alighieri.* — On wood. D. fig.

**1208.** THE SAME.

*Three monks.* — On wood. D. fig.

**1209.** BRONZINO Angelo.

*The body of Christ in the hands of the Mother.* — Signed: BROZ. FAC. — On copper. D. fig.

**1210.** ANSELMI Michelangelo, of Parma, called *Da Siena.* Born 1491, died 1554.

*The Nativity of our Lord.* — On wood. D. fig.

**1211.** BRONZINO Angelo.

*Allegory of happiness.* The figures of Justice and Prudence in triumph are particularly remarkable. Above are Fortune, Fame, some Vices and Victory in the act of crowning the figure of Happiness. — On wood. D. fig.

**1212.** GABBIANI Anton Maria, of Florence. B. 1653, d. 1722.

*Madonna,* holding an open book in her left hand. — On wood. D. fig.

**1213.** ALLORI Alessandro.

*Christ on the cross.* Right and left of it, are St. John and St. Mary Magdalene. From a drawing by Michelangelo. — On wood. D. fig.

**1215.** ZUCCHERI Federigo.

*An allegory.* Jupiter in the act of presenting two

golden keys to Juno, at whose feet are two altars. To her right is Mercury, and to the left is the goddess Ceres on a car dragged by two dragons. — On copper. D. fig.

**1216.** CAMBI Francesco, of Florence. XVII[th] Century.
*The engraver Stefano della Bella.* Painted in 1646. — On canvas. Life size.

**1217.** CREDI (Lorenzo di)
*Bust of Alexander Braccesi,* Secretary of State in Florence (Segretario di Balia) in 1497. — On wood. Life size.

**1218.** ALLORI Alessandro.
*Martyrdom of St. Lawrence.* — On wood. D. fig.

**1219.** CURRADI cav. Francesco.
*Martyrdom of St. Tecla.* — On copper. D. fig.

**1220.** PONTORMO (Carrucci Iacopo, called).
*Male portrait.* — On wood. Life size.

**1221.** VASARI Giorgio.
*Vulcan's forge.* — On copper. D. fig.

**1222.** DOLCI Carlo.
*The head of St. Peter.* — On wood. D. fig.

**1225.** ALLORI Alessandro.
*Hercules crowned by the Muses,* after having killed the giants. — On copper. D. fig.

**1226.** DOLCI Carlo.
*St. Simon* (The head alone). — On canvas. D. fig.

**1227.** BRONZINO Angelo.
*Portrait of Bianca Cappello.* (The head alone. Life size). Behind is an allegorical composition : *The dream of human life.* — On wood. D. fig.

**1228.** ALLORI Alessandro.
*St. Lawrence conducted before the Tyrant.* — On wood. D. fig.

**1229.** THE SAME.
*St. Peter walking on the water.* — On copper. D. fig.

**1230.** ANDREA DEL SARTO.

*Portrait of a woman,* bearing a basket with some spindles. — The bust. — On wood. Life size.

**1231.** FRANCESCHINI Baldassarre, of Volterra, called *il Volterrano.* Born 1611, died 1689.

*St. Catharine of Siena,* crowned with thorns; before a Crucifix. — On wood. D. fig.

**1232.** ROSSI Francesco, called *Cecchin Salviati,* of Florence. Born 1510, died 1663.

*Artemisia weeping for the death of Mausolus.* — On wood. D. fig.

**1233.** EMPOLI (Iacopo di Chimenti (Clemente) di Girolamo da). Born 1554, died 1640.

*Noah in a state of drunkness.* — On copper. D. fig.

**1234.** VENTURA SALIMBENI, of Sienna. Born 1557, d. 1613.

*Apparition of St. Michael to St. Galgan the hermit.* — On copper. D. fig.

**1235.** FRA BARTOLOMMEO Della Porta.

*The Virgin and the Child,* a small painting not finished. From a composition by Raphael. — On wood. D. fig.

**1236.** ZUCCHERI Taddeo, of Sant'Angelo in Vado. Born 1529, died 1566.

*Diana.* A standing full figure, holding an arrow, and followed by a hound. — On wood. D. fig.

**1237.** PAGANI Gregorio, of Florence. Born 1550, died 1605.

*Tobias restoring his father's sight,* in the presence of his family and assisted by the Angel. Half length. Bearing the signature of the author and the date 1604. — On canvas. Life size.

**1238.** BOTTICINI Raffaello di Francesco di Giovanni, of Florence. Born 1477, died 1520 (1).

*Gradino* with three compositions: *The Samaritan; Christ driving the money-changers from the temple;*

(1) Not to be confounded with *Raffaellino del Colle,* or *Raffaellino del Garbo.* He was once called *Raffaello Vanni.*

*Christ's entrance into Jerusalem.* This *gradino* belongs the large painting representing *the Deposition* which is in the second hall of the Tuscan School (N.r 1283). — On wood. D. fig.

**1239.** ALLORI Alessandro.

*The sacrifice of Abraham,* represented in a large landscape, with different episodes relative to the subject. On the lower edge of the picture is the following inscription: « A. D. DCI. *Alessandro Allori ch' altro diletto che imparar non provo.* » — On wood. D. fig.

**1240.** MORANDINI Francesco, of Florence; called *il Poppi* Born 1544, died 1597.

*The three Graces.* — On wood. D. fig.

**1241.** ROSSO Gio. Battista di Giacomo, called *il Rosso Fiorentino.* Born 1494, died 1541.

*An angel playing the guitar.* — On wood. Half life size.

**1242.** MORANDI Giovan Maria, of Florence. Born 1622, d. 1717.

*The Visitation.* — On copper. Dim. fig.

**1243.** TUSCAN SCHOOL.

*The Virgin* sitting and holding an open book. Left and right of her the Persic and the Lybic Sibyls. — On wood. D. fig.

**1244.** MANZUOLI Tommaso, called *Maso da S. Friano,* of Florence. Born 1536, died on october 2d 1571.

*Portrait of Helena Gaddi,* wife of Andrew Quararatesi. — The bust. — On wood. D. fig.

**1245.** EMPOLI (Iacopo di Chimenti di Girolamo da).

*The sacrifice of Abraham.* — On copper. Dim. fig.

**1246.** BRONZINO Angelo.

*Female portrait.* — On wood. Life size.

**1247.** MARINARI Onorio, of Florence. Born 1627, died 1716.

*David,* with Goliath's head at his feet. A full figure. — On copper. Dim. fig.

**1248.** BANDINELLI Baccio, of Florence, sculptor and painter. Born 1439, died 1560.

*His own portrait.*

**1312.** PIERO di Lorenzo, called *Piero di Cosimo* (Rosselli), of Florence. Born 1462, died 1521.

*Perseus delivering Andromeda from the monster.* Vasari in giving a detailed description of this painting, says that it was executed for *Philip Strozzi the elder.* — On wood. Dim. fig.

*(Second Hall).*

**38** *bis.* ROSSELLI Cosimo. Born in Florence 1439, died on january 7th 1507.

*Madonna enthroned* suckling her divine son, and caressing the child St. John who is devoutly standing before her. On her right St. James, the Apostle; on her left St. Peter; above two angels hovering and supporting a crown. — On wood. Life size.

This picture, according to an old document quoted in a note to Vasari, is supposed to have been executed about the year 1505 for the monks of Cestello, now Santa Maria Maddalena de' Pazzi, and was brought to this Gallery in consequence of the abolition of Religious Orders.

**44.** GRAZIADEI Mariano, of Pescia, pupil of Rodolfo del Ghirlandaio. He died when still young, about the year 1551.

*The Holy Virgin, St. John and St. Anna.* This painting was made for the chapel of the Signoria in Palazzo Vecchio, and according to Lanzi it is probably the only remaining work of this painter. — On wood. Life size.

**50.** PIERI Stefano, of Florence. Died on january 13th 1629.

*Jesus dead,* in the arms of the Marys and some of his disciples, and the Holy Virgin fainting. Signed: *P. S. 1587.* — On wood. Life size.

**64.** BOSCHI Francesco, of Florence. Born on january 14th 1619, died 1675.

*The call of St. Matthew.* A celestial beam is descending on the saint, and the Apostles are around him, one of whom is writing down St. Matthew's name. — Signed: *Francesco Boschi faceva l' anno 1647.* — On canvas. Half life size fig.

**1112.** VANNUCCHI Andrew, called *Andrea del Sarto*, of Florence. Born on july 17th 1486, died on january 22d 1531.

*Madonna, between St. Francis and St. John the Evangelist.* — The Virgin is standing on a pedestal, holding the Infant Jesus on her right arm, and a book with the left; St. Francis is also standing to her right and St. John to the left. On the pedestal is the following inscription: AND . SAR . FLOR . FAC . AD . SUMMU . REGINA . TRONU . DEFERTUR . IN . ALTUM . MDXVII.

This works is one of the most famous by Andrea, who executed it for the convent of the Franciscans in Florence. Prince Ferdinand de' Medici purchased it and ordered that a copy of it should be made by Francis Petrucci and put into the place of the original, which was then taken to the Pitti Palace, whence it was finally brought to this Gallery in 1785, by the order of Peter Leopold. — An engraving of this painting was executed by F. Anthony Lorenzini and another one by I. Felsing of Darmstadt in 1832. — On wood. Life size.

**1251.** FRANCESCHINI Baldassarre, of Volterra, called *il Volterrano*. Born 1611, died 1689.

*An Augustinian monk,* supposed to be the portrait of the celebrated *Fra' Paolo Sarpi.*

Placed in this Gallery in 1794. — Above half length. — On canvas. Life size.

**1252.** LEONARDO da Vinci.

*The Adoration of the Magi.* A large painting sketched in black and white. This painting was to be executed by commission of the monks of St. Donato at Scopeto (1480). It was taken to this Gallery from the store-rooms of the Royal Palace, in 1794. — On wood. Life size.

**1254.** ANDREA DEL SARTO.

*St. James* with two children kneeling on each side of him, dressed in the white gown of the brothers of the Confraternity called *del Nicchio,* for which this painting was made. — It was taken to this Gallery in 1795. — On canvas. Life size.

**1255.** RUSTICI Gio. Francesco, called *il Rustichino*, of Sienna. Died 1626.

*Painting and Poetry.* (Above half length). — On canvas. Life size.

**1256.** ROSSI Francesco, called *Cecchin Salviati.*

*Portrait of a man,* in the act of unsealing a letter. (Half length). — On wood. Life size.

**1257.** LIPPI Filippo, of Florence, called *Filippino Lippi.* Born 1457, died 1504.

*Adoration of the Kings;* a large and rich composition of which many figures are the portraits of well known personages of that time, particularly of the Medici family, among whom is Peter Francis the elder's, under the figure of an astrologer, to the left on the fore-ground.

This painting was executed in 1496 for the convent of *San Donato degli Scopetini.* On the reverse of it is the following original inscription: *Filippus me pinxit de Lipis, florentinus, addì 29 di marzo 1496.* — On wood. Dim. fig.

**1258.** LOMI born GENTILESCHI Artemisia, of Pisa. B. 1590, died 1646.

*Judith in the act of killing Holophernes.* A large painting. The figures are above life size. — On canvas.

**1259.** ALBERTINELLI Mariotto, of Florence. B. 1474, d. 1515.

*The Visitation.* The two figures of the Holy Virgin and St. Elisabeth in the act of embracing each other stand out in the soft colour of a serene sky that is seen through the arch of a beautiful portico in the back-ground. Below is a *gradino* with three small compositions by the same artist, representing *the Annunciation, the Nativity* and *the Presentation.*

This admirable work was executed in 1503 (this date is written in the back-ground) for the altar of the little church *della Congrega dei preti* of St. Elisabeth. — It was taken to this Gallery in 1786. — Engraved by Vincent della Bruna.

**1261.** EMPOLI (Iacopo di Chimenti (Clemente) di Girolamo da).

*St. Yves* reading the petition presented to him by the

widows and orphans. This painting is one of the finest works of this artist, who made it for the Warden of the orphans in Florence in 1616, as it is read in an inscription on the back-ground. — On wood. Life size.

**1264.** FRANCIABIGIO Francesco di Cristoforo, of Florence. Born 1482, died 1525.

*The Holy Virgin and Child,* attended by St. John the Baptist and the prophet Job. — On wood. Life size. (Signed: *F. B. C.*) — The head of St. John is believed to be the portrait of the author.

**1265.** FRA BARTOLOMMEO Della Porta.

A large painting sketched in black and withe, representing *the Holy Virgin enthroned,* bearing the infant Jesus on her lap. By the Virgin is young St. John and behind her is St. Anne looking up in adoration to the Holy Trinity which is represented above in a glory of several angels all playing different instruments. Left and right of the throne are the figures of ten Saints protectors of Florence: the second one to the right is the portrait of the painter. Two little angels are sitting on the steps of the throne.

This painting which was to be one of the most remarkable works of Fra' Bartolommeo, has remained unfinished in consequence of his death. — It was meant to decorate the room of the Councel of the Republic in Florence, but under the government of the Medicis, it was placed in the church of St. Lawrence, whence it was later brought to this Gallery. — On wood. Life size.

**1266.** BRONZINO Angelo.

*Portrait of a man* in a black suit and cap. Behind is a table upon which is a female statuette. — On wood. Life size.

Prof. Milanesi thinks this to be the portrait of *Santi Alberighi,* son of *John Alberighi* called *della Cammilla,* who was a sculptor like his father and is known to have sculptured a Venus.

**1267.** PONTORMO (Carrucci Iacopo, called).

*Portrait of Cosmus the elder.* A standing full fig. — On wood. Life size.

**1268.** LIPPI Filippino.

*The Holy Virgin enthroned.* To her right St. Victor and St. John the Baptist, to the left St. Bernard and St. Zanobius; above two angels supporting a long festoon, and still higher the coat of arms of the Florentine community. On the lower edge of the picture one reads: *Anno salutis 1485 die 20 Februarii.*

This painting had been made to adorn the hall called *degli Otto di Pratica* in the Palace of the *Signoria*, in Florence. — On wood. Above life size

**1269.** VASARI Giorgio, of Arezzo.

*Portrait of Lawrence de' Medici, called the Magnificent.* — A half length. Life size. On wood.

**1270.** PONTORMO (Carrucci Iacopo, called).

*Portrait of Cosmus I de' Medici.* A standing full figure. — On wood. Life size.

**1271.** BRONZINO Angelo.

*The descent of our Saviour into Hell:* a large and rich composition and the most remarkable work of this painter. Vasari says that the principal figures of this painting are portraits of the most known men and the finest florentine ladies of that time: Iacopo Pontormo; Gio. Battista Gello, the celebrated florentine academician, and the painter Bachiacco among the men; Costanza de Somaia wife of Gio. Battista Doni, and Camilla Tedaldi del Corno among the ladies. — Signed: *MDLII. Opera del Bronzino fiorentino.*

This painting formely decorated the altar of the Zanchini chapel in Santa Croce. Cav. Leopold Ricasoli who was the owner of this painting at the beginning of the present century, gave it to the Gallery in 1821. — Above life size. On wood.

**1272.** THE SAME.

*Portrait of Ferdinand de' Medici* son of Cosmus I. — On wood. Life size.

**1273.** THE SAME.

*Portrait of Mary daughter of Cosmus I.* (The bust) — On wood. Life size.

**1274.** BILIVERTI Giovanni.

*Chastity of Joseph.* The youth is in the act of flying from the arms of Putiphar's wife, who is jumping out of her bed to arrest him and is only able catch hold of his cloack.

This painting was executed in 1624 by commission of Cardinal Charles and Lawrence de' Medici. — On wood. Life size.

**1275.** GHIRLANDAIO (Bigordi Rodolfo del), of Florence. Born 1483, died 1561.

*St. Zanobius bishoph of Florence restoring to life a french lady's child who had fallen from a window.* The miracle is wrought in the presence of a great number of people and the mother of the child who is full of gratefulness and amazement.

This splendid painting as well as N.r 1277 which is quite of the same size and represents another miracle of the same saint had been made for the Confraternity of St. Zanobius, but they were later brought into the Academy of Fine Arts, and in 1794 they were taken to this Gallery. — On wood. Life size.

**1277.** GHIRLANDAIO (Bigordi Rodolfo del).

*Translation of the body of St. Zanobius,* from the church of San Lorenzo to the Cathedral. The bier which contained the body of the Saint and was carried by some bishops, when passing near the church of St. John touched the branches of a dry tree which was then in that place and the plant instantly began to blossom. See N.r 1275. — On wood. Life size.

**1278.** VANNINI Ottavio, of Florence. Born 1585, died 1643.

*Herminia curing the wounds of Tancred.* — On canvas. Life size.

**1279.** SODOMA (Bazzi Gio. Antonio, called).

*St. Sebastian* bound at a tree and looking up to Heaven whence an angels is descending and bringing a crown to the martyr. On the reverse of the same canvas the same artist has represented the Holy Virgin with the Infant Jesus on a cloud and on each side of her a saint: St. Sigismond and St. Roch.

This painting was once a processional flag, which belonged to the Confraternity of St. Sebastian in Camollia, but in 1786 from the *Patrimonio Ecclesiastico* of Siena it was taken to this Gallery.

**1280.** GRANACCI Francesco, of Florence. Born 1469, d. 1543.

*The Holy Virgin giving her girdle to St. Thomas,* in the presence of St. Michael. — Taken from the Academy of Fine Arts in 1803. — On wood. Life size.

**1281.** VASARI Giorgio.

*Alexander of the Medicis,* a sitting full figure in armour. — On wood. Life size.

**1283.** BOTTICINI Raffaello di Francesco di Giovanni, of Florence.

*The Deposition.* Full figures. — This painting was made for the *Pieve d'Empoli.* In 1786 it was taken to the Academy of Fine Arts, and was finally placed in this Gallery in 1794. — On wood. Life size.

**1284.** PONTORMO (Carrucci Iacopo, called).

*Cupid kissing Venus;* from a cartoon by Michael-Angelo. The goddes is all nude and lying on a blue cloth stretched on the ground. A diadem adorns her forehead: her face shows at the same time a sweet and noble expression. Her son softly approaches her in order to kiss her, while she furtively puts an arrow into his quiver. To the right is an altar covered with a brown cloth on which a bundle of darts lays with a cup full of roses, from which the mask of a satyr and that of a young man hang. Before the altar is a young man prostrated and deprived of his right arm. All these symbols seem to mean the frailty of the pleasures of Love.

This painting was long deposited in the store-rooms of the Grand-Duke and considered to be a work of little value, as the figure of Venus had been covered with a white drapery painted in oil; but in 1850 it was cleverly cleaned and restored and placed in the Academy of Fine Arts whence it was taken to this Gallery in 1861. — On wood. Larger than life.

**1185.** VERROCCHIO Andrea (of Michel Cioni, named the). Florentine painter, jeweller and sculptor; born in 1435, died 1488.

*The Virgin on a throne with the infant Jesus.* On both sides are St. John and St. Zanobius; kneeling: St. Nicholas of Bari and St. Francis.

This painting was formely in the Convent of SS. Annunziata in Florence.

It is one of the finest specimens of old florentine art, and layed hidden and forgotten till 1881 in the storerooms of the Royal Ufizi Gallery. Having then been discovered and examined by the members of the royal Commission of Art it was voted a painting of Verrocchio after comparing it with a similar one in the Academy of the Belle Arti (See verbal act of the Assembly of the 29th of may 1881).

## (*Third Hall*).

**1160.** CREDI (Lorenzo di).

*The Annunciation.* on an architectural back-ground. Three composition in black and white are in the frame, below, representing: *the Creation of Eve, the Original sin* and *Our first parents* expelled from Paradise. — On wood. Dim. fig.

**1168.** THE SAME.

*The wailing Virgin attended by St. John.* The figures are in full length and upright, in a fine landscape. — Purchased in 1818. — On wood. Dim. fig.

**1223.** FRANCIABIGIO Francesco di Cristofano, of Florence. Born 1482, died on january 13th 1525.

*The temple of Hercules.* The god of Strength stands and a pedestal in the middle of the temple, surrounded by several personages dressed in various fashions. This painting once served to adorn one of the sides of a wedding trunk (*cassone*). On wood. Dim. fig.

**1267** *bis.* BOTTICELLI (Alessandro Filippepi, called).

*The Holy Virgin with the Infant Jesus.* The Virgin is sitting and bearing her Divine Child on her lap, who

is holding a pomme-granade in his left hand. Six angels are around her and two of them hold a golden crown over her head. — Painted on a round board. Life size. Purchased in 1785.

**1287.** CREDI (Lorenzo di).

*The Holy Virgin adoring her Divine Child.* The Infant Jesus is lying on the ground: St. Joseph is near him, to his right, and young St. John, led by an angel, stands to his left. The back-ground represents a cottage and a fine landscape in the distance. — Painted on a round board. Dim. fig.

**1288.** LEONARDO da Vinci (?).

*The Annunciation.* Several art-critics think this painting to be one of *Leonardo's* earliest works and others attribute it to *Rodolfo del Ghirlandaio* or to *Lorenzo di Credi.* It was once in the sacristy of the church of *Monte Oliveto,* near Florence, and was brought into this Gallery in 1867. — On wood. Dim. fig.

**1289.** BOTTICELLI (Alessandro Filippepi, called).

*The Virgin and Child.* The Infant Jesus holds a pomegranate: six angels surround the group.

This painting was purchased in 1785. — On wood. Life size.

**1290.** ANGELICO (Fra Giovanni).

*The Coronation of the Virgin.* A splendid composition of many personages representing Saints, all gathered around a central group consisting in the figure of our Lord in the act of putting a crown on the head of the Holy Virgin, amidst a glory of angels.

This precious painting, which is one of the most admirable works of Fra' Angelico, was formerly in the church of *S. Maria Nuova* in Florence. It was taken to this Gallery in 1825. — On wood. Dim. fig.

**1291.** SIGNORELLI Luca, of Cortona. Born 1441, died 1524.

*Holy Family.* On a round board. The Holy Virgin is sitting on the ground and reading, while the Infant Jesus is standing by her. St. Joseph is kneeling a little aside in adoration. — A painting of a grand style and full of sentiment. — On wood. Life size.

**1292.** LANDINI Iacopo, called *Iacopo da Casentino.* XIV$^{th}$ Century.

*A gradino* containing six subjects. In the center: *St. Peter distributing the ecclesiastical dignities;* to the left: *St. Peter delivered from prison;* to the right: *St. Peter's crucifixion.* On the sides are eight figures of Apostles, viz: St. Andrew, St. John, St. Philip, St. Matthew, St. Thomas, St. James and St. Luke.

Taken from the store-rooms of the Gallery in 1861. — On wood. Dim. fig.

**1295.** GHIRLANDAIO (Bigordi Domenico, called).

*Adoration of the Kings.* A very fine composition and splendid colouring. (Dated 1487). — On a round board.

**1298.** SIGNORELLI Luca.

*Gradino,* divided into three compartments: 1$^{st}$ *The Annunciation;* 2$^{d}$ *The Nativity;* 3$^{th}$ *The Adoration of the Magi.* — Taken from the church of Santa Lucia at Montepulciano. — On wood. Dim. fig.

**1299.** BOTTICELLI (Alessandro Filippepi, called).

*Fortitude:* an allegorical figure sitting on a throne. It was executed for the merchants' hall (*Sala della Mercanzia*) of Florence, and discovered in the store-rooms of the Gallery in 1816. — On wood. Life size.

**1300.** PIERO della Francesca, of Borgo S. Sepolcro. XIV$^{th}$ Century.

*Frederic of Montefeltro duke of Urbino, and his wife Baptista Sforza.* Two busts in profile, painted on two little doors.

On the reverse of each is an allegorical composition. Behind the portrait of the first, the duke is represented in armour sitting on a charriot and crowned by Victory, preceded by four figures representing some virtues. A little Cupid is leading the two white horses by which the charriot is dragged. Behind the other portrait is the duchess also on a charriot dragged by two unicorns, and attended by four Virtues.

**1301.** POLLAIOLO (Antonio del), of Florence. B. 1429, d. 1498.

*St. Eustachius, St. Jacob and St. Vincent:* three standing figures painted with admirable boldness and

freshness of colouring. According to Vasari this painting was made in 1740 for the chapel of Cardinal of Portugal in the church of San Miniato al Monte near Florence. He also thinks *Piero del Pollaiolo* Antonio's brother to have worked on it, as he was more skilful than his celebrated brother in painting, while this was peculiarly clever in drawing and composing. — On wood. Life size.

**1303.** BOTTICELLI (Alessandro Filippepi, called).

*The Virgin,* sitting under a portico, and holding the Infant Jesus on her lap, to whom she is giving a pomegranate. — On wood. Half life size.

**1304.** FRANCESCO di Giorgio di Martino, of Siena. Born 1439, died 1522.

*Gradino,* containing three scenes in St. Benedict's life. The middle one represents the Saint in is childhood, performing the miracle of the *Capisterio* (the wood-dish) which had been broken by his mother. It the left compartment the Saint is represented in penitence in the grotto of Subiaco; in the right one St. Benedict is seen at *Monte Cassino,* visited by Totilas. — On wood. Dim. fig.

**1306.** POLLAIOLO (Antonio del).

*Prudence;* a full figure sitting on a throne. — Taken from the store-rooms of the Gallery in 1861. — On wood. Life size.

**1307.** LIPPI (Fra Filippo).

*The Holy Virgin adoring her Divine Child,* attended by two angels. — On wood. Life size.

This work was made for the chapel in Cosmus the elder's palace, and was taken to this Gallery from the Royal store-rooms in 1776. — The original sketch of this painting is seen in the collection of Original Drawings of Ancient Great Masters belonging to this Gallery.

**1311.** CREDI (Lorenzo di).

*The Saviour appearing to the Magdalene,* under the figure of a gardener. Purchased in 1848. — On wood. Dim. fig.

**1313.** THE SAME.

*The Magdalene kneeling before Jesus,* who is sitting on the wall of a bridge. — On wood. Dim. fig.
Purchased in 1818.

**1314.** THE SAME.

*The Annunciation.* Purchased in 1718. — On wood. Dim. fig.

**1315.** MAINARDI Sebastiano, or Bastiano, of Florence; pupil of Domenico Ghirlandaio. Born 1466, died 1513.

*St. Peter martyr* between two apostles. — Taken from the convent of Santa Maria Maddalena de' Pazzi, in 1815. — On wood. Life size.

**1316.** BOTTICELLI (Alessandro Filippepi, called).

*The Annunciation.* Taken from the convent of Santa Maria Maddalena de' Pazzi, in 1872. — On wood. Life size.

PASTI Matteo (?), of Verona. XV^th^ Century.

A piece of forniture with four allegories. Above: *the triumph of Religion, the triumph of Fame.* Below: *triumph of Love, triumph of Death.* — On wood. Dim. figures.

# CORRIDOR WHICH LEADS TO THE PALATINE GALLERY [1]

This corridor was constructed by commission of Cosmus I, in order to join the Pitti Palace where he lived with the old palace of the *Signoria* or *Palazzo Vecchio,* where his son Francis was to dwell after his marriage with Jeanne of Austria. The celebrated architect and painter George Vasari was charged with the direction of this work, which he succeeded in finishing in five months, according to what he relates himself in his autobiography (Vol. I, p. 49, ed. Le Monnier).

## *Engravings.*

In the first part of this corridor are exhibited since 1871 over 1200 engravings chosen from the collection of about 20,000 possessed by the Gallery, and also provening from the Medici house.

As these engravings are all minutety described in a special catalogue lately published by the curator Mr. Ferri, we shall only indicate how the collection is here ranged according to the different schools and epocs, as follows:

### Landing and First Hall.

Old engravings in wood.

(1) This corridor was opened to the public in 1866.

## Second Hall.

Italian engravings in copper, before Marcantonio's time.

### Corridor.

Engravings by *Marcantonio, Agostino Veneziano* and *Mark of Ravenna.*

Engravings of Marcantonio's school and imitators.

Engravings by *Cornelius Cort* and of his school.

Roman engravings, from the half of the XVI$^{th}$ Century, to that of the XVIII$^{th}$ Century.

Tuscan engravings, from the XVI$^{th}$ Century, to the half of the XVIII$^{th}$ Century.

Venetian engravings.

Bolognese and Lombard engravings.

Engravings in wood and copper, of ancient German masters.

Engravings by *Albert Dürer.*

Engravings by *Luke of Leyden* and the brothers *Wierx.*

Engravings by *Rembrandt* and his imitators.

Dutch and Flemish engravings.

Engravings of works by *Rubens* and his school.

French engravings.

English engravings.

Engravings of modern Italian, German and French artists no longer alive.

# PORTRAITS AND COSTUMES

## XVI$^{th}$, XVII$^{th}$ AND XVIII$^{th}$ CENTURIES (1)

1131 Acciaioli senator Angel, curator of the florentine Academy of fine arts
1067 Acciaioli, countess, born Bolognetti, a noble florentine lady
187 Adami Francis Raimond, a monk of the servi di Maria
1151 Alamanni Vincenzo, curator of the florentine Academy of fine arts
189 Albornotius cardinal Egidio
1022 Albuquerque (de) Andrew
1018 Alegreto (d') Co.
228 Alessandri Argentina, wife of marquis Ridolfi, of Florence
1142 Altoviti senator William, curator of the florentine Academy of fine arts.
129 Altoviti, marchioness, born Corsini, a noble florentine lady
1076 Angrà (d') Benedetto Silva
217 Anna, queen of England
224 Anna Maria Luisa de' Medici, palatine princess
222 The same
130 Antinori Settimanni, a florentine nobleman
1128 Bagnesi senator Julian, curator of the florentine Academy of fine arts.
128 Baldinucci Antonio
1146 Bardi Ridolfo, curator of the florentine Academy of fine arts
1089 Bardi (countess of)
1020 Barreto (fra), Restaurator of Pernanbucco
1127 Bartolini Baldelli sen. Francis, curator of the florentine Academy of fine arts
219 Bellucci Dolci Vittoria, a florentine lady
201 Bentivoglio countess Caterina, wife of count Pepoli, of Bologna
117 Bentivoglio marchioness Tempi, a florentine lady
877 Berzini Dominic
1139 Biffi marquis Jerôme, curator of the florentine Academy of fine arts
235 Bigazzini countess Victoria, of Perusia
1094 Bonvisi Elisabeth
252 Borchi Langranda, of Florence
138 Bordoni Faustina
1162 Borghini Dominic Vincent
157 Borromeo cardinal Charles
1049 Boyle Henriette, countess of Rochester, of England, painted by sir Peter Lely
872 Buonaparte Isabel
1235 Buonromei Quaratesi Mary.
1223 The same
233 Campana Panciatichi Thomasa
251 Campo Isaac
880 Capinera(de) Bartholemew John, of Florence
1207 Cappello Bianca ?
23 Cappello Bianca ?
1205 Cappello Pellegrina ? Bianca's daughter
226 Capponi Marchioness Rosa Sampieri, of Florence
1222 Capponi Mary, wife of Guy Pecori.
1247 Capponi Mary, born Pecori
1244 Capponi Dianora
1246 Capponi Minerbetti Octavia
216 Carrara marchioness Camilla Bentivogli, of Bologna
247 Caracciolo Francis, a neapolitan admiral, one of the most celebrated victimes in 1799
1261 Caraffa Belluccia, duchess of Cerce ?
1112 Carnesecchi Nasi Lucretia
1240 Carnesecchi Rucellai Mary
1259 Castro (Countess of)

(1) These portraits and costumes have been all discovered in the store-rooms of the Uffizi Gallery and Palazzo Vecchio, and were placed and arranged here in 1881.

939 Castro Etienne-Rodriguez, a portuguese physician
1021 Castro de Mello, a famous portuguese captain and writer
890 Caterina, wife of Peter the Great, empress of Russia
238 Cavalieri Sacchetti Clelia, of Rome
291 Cavallotti Jules, Olivecciani Vincent and Rivani Anthony musicians
220 Coeli-Armeni Cajetan, of Pisa
1097 Charles-John-Francis, palatin of the Rhine, duke of Bavaria
955 Charles III of Bourbon, king of Naples
46 Charles V and Clement VII. Their thriumphal entry at Bologna. In four compositions.
992 Charles VII, the emperor, called the Victorious?
885 Charles XII, king of Sweden
1006 Christian VII, king of Denmark and Norvegia
208 Ciaia Baldocci Urania, of Siena
1175 Claudia of France, duchess of Lorraine
1157 Corsi Simon, curator of the florentine Academy of fine arts
1114 Cromwell Oliver
63 Czomodanof prince Ivan Evanowich a muscovite ambassador
1026 D'Acuncha Tristan, a celebrated portuguese sailor, discoverer of several iles; killed by the savages of Rio Grande in 1447.
241 Dati Tornaquinci Clarice, of Florence
1250 Dei-Scarlatti Caterina
66 Devereux Robert, count of Essex, a favorite of queen Elisabeth of England, beheaded in the Tower of London at the age of 34 on the 25th February 1501
1143 Dini Sigismondo-Agostino, curator of the florentine Academy of fine arts
901 Dulach Sister Beatrice, of Germany
— Elisabeth Cristine of Brunswick Wolfembutel, empress
60 Elisabeth queen of England
213 Erwort Henriette, a german lady
136 Especo Citerni Isabella, a spanish lady
851 Este (of) princess Beatrice, wife of prince Ludovic Maximilian of Lorraine
215 Ferdinand, grand duke of Tuscany
107 Ferdinand (the veddig of) of Tuscany, with Mary of Austria
922 Philip, count and prince palatin
1137 Franceschi senator Laurence, curator of the florentine Academy of fine arts
1255 Franch Pecori Orintia
979 Francis II, emperor of Germany
998 Francis II. of Lorraine, grand duke of Tuscany
137 Frescobaldi marquis Vitelli, of Florence
1019 Fronteira (of). Portugal
253 Gabbiani John Dominic
1152 Gaddi Nicholas, curator of the florentine Academy of fine arts
1194 Galantini (Beato) Ippolito
171 The same
894 Gargiolli Philip
207 Gerini Arrighetti Mary Magdalene
1148 Gianfigliazzi John Baptiste. curator of the florentine Academy of fine arts
870 Giustz M.
223 Giraldi Giugni marchioness Luisa, of Florence
1197 Gonzaga Marguerite, of Mantua, wife of Henry II, duke of Lorraine
896 Gori John
142 Gori Sabina, of Siena
1229 Grazzini Magdalene, wife of Corbinelli Thomas
131 Grifoni Marescotti Francesca, of Siena
249 Grumbergh Silva marchioness Anthonietta. of Germany
1244 Guadagni Salviati Cassandra
210 Guastalla (princess of) Mary Magdalene
133 Guglielmini Anna, of Bologna
1107 Guicciardini Francis-James
1161 Guicciardini Angel, curator of the Academy of fine arts in Florence
120 Guicciardini Renuccini, marchioness
232 Guicciardini Altoviti Virginia, a florentine lady
134 Gwynn Eleanor, an english actress, painted by sir Peter Lely
214 Heimbhausen countess Closent, of Germany
1123 Henry II, king of France

1224 The same
198 Henry IV, receiving the representatives of several towns and provinces of France
43 Henry IV, king of France
862 Hoare William, english engraver
1086 Hugh, count, the founder of the seven Tuscan Abbeys
212 John William, elector palatine and Anna Maria Luisa of Tuscany
1017 Ierceira (of) C.
196 Innocent XI, pope
301 Joseph I, emperor of Germany
309 The same
845 The same
197 Jules II, pope
45 Ladislaus Poloniae
195 Leon XI, pope
306 Leopold, archiduke palatine of Hungary, son of the grand-duke Peter Leopold I
89 Loffler Gregory
1193 Lioni Ricci Constance
58 Lorraine (de) duke Henry
59 Lorraine (de) duke Charles
65 Lorraine (de) Claudius duke of Guisa
1105 Lorraine (de) prince Charles Henry
995 The same
1101 Lorraine (de) princess Cristina
51 The same
854 Lorraine (de) Ludovic Maximilian, son of the grand-duke Peter Leopold I
1015 Loubo Gilvas
92 Louis XIII, king of France and Navarra
97 The same
1104 The same
1185 Louis XIV, king of France
243 The same
986 The same
970 The same
967 The same
976 Louis XVI. king of France
1023 Lourenco G de S.
944 Lubomiski Theresa Catherine, princess palatine
850 Ludovic of Spain, king of Etruria
846 The same
925 Ludovic Anthony, prince palatine, great master of the theutonic order and coadjutor of Mayence
1191 Mancini Tortori Lucrecia
1140 Manetti senator, curator of the Academy of fine arts in Florence
132 Marcello Aurora
126 Marescotti Cennini, a florentine lady
982 Margaret of Austria, receiving at Geneva the ambassadors of the Italian Princes
199 The same, treating her sister's marriage with Cosmus II of the Medici
983 The same, receiving the cardinals Bandini, S. Clemente and other prelates sent to her by the Pope
103 The same, on her triumphal entry into Ferrara
100 The same, at her child's christening
980 The same, meeting the duke Vincent Gonzaga and Eleanor of the Medici his wife, at Mantua
101 The same at Valence
102 The same, receiving at Valence the ambassadors of the Empire
200 The same, in her wedding with Philip II, king of Spain
201 The same, kneeling before the Pope
1023 Marialva (de) M.. count of Castanhede, great couuseller of Alphonse VI, king of Portugal
904 Maria Teresa, archduchess of Austria and great-duchess of Tuscany
989 Maria Anna, archduchess of Austria
853 Maria Anna, archduchess of Austria, wife of the archduke Leopold of Tuscany
844 Maria Anna, wife of Peter Leopold I, great-duke of Tuscany
1069 Maria Luisa of the Medici of Tuscany, electress palatine
284 Mazzanti Ludovic, a gentleman of Orvieto
2 Medici (de) John of Averard, called Bicci
1 Medici (de) Cosmus John of Averard, called *Pater Patriæ* (Father of his country)
4 Medici (de) John and Catherine Sforza
3 Medici (de) Laurence, John's son
6 Medici (de) Peter-Francis
5 Medici (de) John, the son of Cosmus, called *Pater Patriæ*
8 Medici (de) Peter, surnamed the Gouty, another son of Cosmus *Pater Patriæ*

7 Medici (de) Julian, Peter the Gouty's son
11 Medici (de) Laurence, called *Il Magnifico* another son of Peter the Gouty
10 Medici (de) Peter, Laurence *Il Magnifico*'s son
13 Medici (de) John, who was later the pope Leo X. another son of Laurence *Il Magnifico*
12 Medici (de) Julian, duke of Nemours, another son of Lorenzo *Il Magnifico*
15 Medici (de) John, surnamed *Delle Bande Nere*, son of Peter-Francis and Mary Salviati
14 Medici (de) Jules, who was later pope Clement VII
18 Medici (de) cardinal Hippolyte, son of Julian, duke of Nemours
17 Medici (de) Laurence, duke of Urbino, Peter of Laurence's son
20 Medici (de) Alexander, duke of Florence, son of Laurence, duke of Urbino
19 Medici (de) Catherine, queen of France, daughter of Laurence, duke of Urbino
40 The same
1121 The same
21 Medici (de) Cosmus I, grand-duke of Tuscany, son of John *Delle Bande Nere*
37 The same
22 Medici (de) Eleanor of Toledo, grand-duchess of Tuscany, wife of Cosmus I
1150 The same
76 The same
24 Medici (de) Francis I, grand-duke of Tuscany, son of Cosmus I
73 The same
25 Medici (de) Jeanne of Austria, wife of the grand-duke Francis I
1160 The same
84 The same
27 Medici (de) Mary, daughter of Francis I, wife of Henry IV, king of France
42 The same
26 Medici (de) Ferdinand, grand-duke of Tuscany, son of Cosmus I
1245 The same
1239 The same
67 The same
861 Medici (de) princess Claudia, daughter of Ferdinand I
1260 The same
1251 The same
1113 The same
28 Medici (de) Cosmus II, grand-duke of Tuscany, son of Ferdinand I
1171 The same at the age of six months
75 The same
1218 The same
1092 The same
1092 Medici (de) Magdalene of Austria and other unknown personages
29 Medici (de) Mary Magdalene of Austria, wife of Cosmus II, grand-duke of Tuscany
1236 The same
1171 The same
53 The same
32 Medici (de) Ferdinand II, grand-duke of Tuscany, son of Cosmus II
941 The same
1109 The same
34 Medici (de) Victoria Della Rovere, wife of grand duke Ferdinand II
173 Medici (de) cardinal Leopold, son of Cosmus II, grand-duke of Tuscany
31 Medici (de) cardinal John Charles, son of Cosmus II
33 Medici (de) Cosmus III, grand-duke of Tuscany, son of Ferdinand II
999 The same
190 The same
36 Medici (de) John Gaston, grand-duke of Tuscany, son of Cosmus III
1001 The same
35 Medici (de) Margaret Luisa of Orléans, wife of Cosmus III, grand-duke of Tuscany
38 Medici (de) Anna Maria of Saxony Lanembourg, wife of John Gaston, grand-duke of Tuscany
39 Medici (de) Anna Maria, daughter of Cosmus III, grand-duke of Tuscany, wife of John William, elector palatine
1151 Medici Francis, curator of the Academy of fine arts of Florence
236 Medici Buonaccorsi Aurelia
1087 Medici Capponi Magdalene
118 Medici Theresa

1671 Micheli Laurence-Nain
123 Middleton Jane. an english lady, painted by sir Peter Lely
952 Montorsoli John Angel (father) a sculptor
188 Noris cardinal Henry
291 Olivecciani Vincent, Rivani Anthony, Cavallotti Jules, musicians
111 Olivieri Magdalene, of Portugal
1064 Orlandini-Capponi, a noble florentine lady
876 Orléans (d') Maria Luisa, queen of Spain
937 Orléans (d') princess Isabella, duchess of Guise
1220 Palmerini Elisabeth, wife of James Naccetti
1149 Pazzi (de') Cosmus, curator of the florentine Academy of fine arts
1057 Pazzi Cecilia
109 Petrucci countess Bichi, of Siena
981 Philip II, king of Spain, treating the marriage of his son with Margaret of Austria
1118 Philip III, king of Spain
977 Piccolomini duchess Colowath
225 Piccolomini Guadagni marchioness Octavia
969 Pierazzini Theresa, daughter of a bolognese painter
193 Pius IV
172 Pius V
984 The same
160 Pius VII
303 Peter Leopold I, grand-duke of Tuscany
852 The same
847 The same in his youth
1159 Pitti James, curator of the florentine Academy of fine arts
1214 Pucci Gherardesca Lucretia
140 Quaratesi Guadagni Mary, a noble florentine lady
239 Quaratesi Dazzi Anna, a florentine lady
156 Querini cardinal Angel
211 Rastrelli-Bucetti marquis Francis, of Lucca
945 Ratzeville (de) princess palatine
203 Rechberg countess S., of Germany
1145 Ricasoli Francis Maria, curator of the florentine Academy of fine arts
1225 Ricasoli Zanchini Lucretia
1237 The same
1234 Ricasoli Lucretia of C. San Secondo
1238 Riccio (del) Albizi Selvaggia
1236 The same
183 Richelieu-Deplessis (de) cardinal Armand John
1158 Ridolfi marquis Laurence, curator of the florentine Academy of fine arts
1068 Risaliti Strozzi Violante, a noble florentine lady
78 Rossermini colonel Simon
1258 Rossi (de) Portia
179 Rota father John Baptist
1095 Rovere (della) Frederic, prince of Urbino
1129 Sà (de) Saveur Correa, a portuguese admiral, governor of Brasil and founder of the town of Pernagua
1243 Saminiati Medici Constance
139 Sansedoni Marsili Catherine, of Siena
230 Santini Mazzarosa Mary, of Lucca
1178 Savoie (of) princess Francess Catherine
1177 Savoie (of) princess Margaret
49 Sedicivogui Garnkowshy, palatinae leciciae et seneralis majoris Poloniae ?
112 Sergardi Borghese Catherine, a noble siennese lady
1252 Sigismund, king of Poland
1132 Sigismund, duke of Finland
305 Simonetti Livia
272 Somners (lord), president of the first British Counsel
1079 Spinelli Chiara, princess of Belmonte
1261 Spinelli Emily
1155 Spini Charles James, curator of the florentine Academy of fine arts
268 Spinola Mary, of Genoa
203 Spuarechburg (countess of), of Germany
978 Steremberg countess Kauniz, of Vienna
229 Stirumb (countess) of Germany
1232 Strozzi Catherine, wife of Philip Strozzi
1228 Strozzi Mary, wife of Alexander Strozzi
1062 Strozzi Cellesi, a noble florentine lady
1216 Strozzi Bardi Magdalene
1241 Strozzi Catherine
205 Stuart James, prince of Wales and his sister princess Luisa
1027 Tavora (de) M.
921 Teodorowna princess of Wurtemberg, wife of the emperor Paul I of Russia
1202 Toledo (of) Eleanor

1113 Torricelli Evangelist, the celebrated geometer
246 Upezinghi Tidi Catherine, of Pisa
985 Urban VIII?
242 Valuasoni countess Merilda, of Friuli
121 Valuroni countess Suarez, of Friuli
1074 Vanni Joseph, a gold-smith
1072 Vecchi Gori Livia, a noble siennese lady
170 Verrazzano Alexander (father)
902 Vignali James
1025 Villaflor (of) Co.
1024 Villar (of) Major
114 Villiers Barbe, duchess of Cleveland, painted by sir Peter Lely
1073 Violante princess Beatrice
1231 Vivai Cepparelli Camilla
1251 The same
1065 Zati Cerretani, a noble florentine lady

## Views of different Towns, Fortresses, popular and religious Fetes

150 Rome — Plan of the town
151 Id. — View of the villa Medici
1036 Florence — Popular Fetes on the square of Santa Maria Novella
1047 Florence — A Festival in the Cascine
1041 Florence — A popular festival on the Piazza della Signoria
149 Florence — A nocturnal festival at the Cascine
1048 Florence — Nocturnal festival in the court yard of Palazzo Pitti
1042 Florence — La Corsa dei barberi (Races)
1030 Florence — A Procession in Piazza del Duomo
1034 Florence — A Procession in Piazza della Signoria
145 Florence — A Procession in Via de' Servi
1037 Florence — The jockey races, on the square of S. Maria Novella
1045 Naples — View of the town
1046 Naples — View of the town
147 Siena — A popular festival
1032 Id. — A popular festival
143 Leghorn — A popular festival on Piazza del Duomo
1038 Leghorn — View of the fortifications and Port
1040 Leghorn — View of the fortress and Port
1044 Leghorn — View of the fortress and Port
1039 Leghorn — View of the fortress and Port
1043 Pisa — The game of the bridge
1033 Portoferraio — View of the fortress and shore
1035 Portoferraio — View of the town
1031 Portoferraio — View of the town and fortress
146 Portoferraio — View of the town and fortress
148 Portoferraio — View of the town and fortress
144 A festival in the court-yard of a Medicean villa

# PORTRAITS

## OF EMINENT PERSONAGES

The greatest number of these portraits were copied by Christopher Papi, called *dell'Altissimo*, by order of Cosmus I de' Medici, from a collection that Mons. Paul Giovio, bishop of Nocera had made in his villa near Como. However not a few were added later on, so that it contains now not less than 533 pieces, which are arranged here in an alphabetical order and in several categories, according to their historical rather than artistic importance.

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**Different nations**

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KINGS, PRINCES AND MINISTERS OF STATE.

476 Alphonse I, king of Naples.
687 Anna of Boleyn.
840 Anna, James II's daughter.
394 Annibal.
375 Anthony Perrenot, cardinal of Granvele.
392 Artaxercès, king of Perse.
395 Attila, king of the Huns.
669 Batori Stephen.
208 Charles, archduke of Austria.
443 Charles of Bourbon, constable of France.
376 Charles of Bourbon, cardinal.
588 Charlemagne.
439 Charles of Orléans, count of Angoulême.
834 Charles I, king of England
835 Charles II, king of England
458 Charles II, king of Spain.
590 Charles V.
431 Charles VIII, king of France.
438 Charles IX, king of France.
682 Charles XII, king of Sweden.
685 Catherine of Aragon, queen of England.
434 Catherine of the Medicis, queen of France.
675 Corvin Matthew, king of Hungaria.
389 Crammer Thomas, archbishop of Canterbury.
677 Christian II, king of Danemark.
681 Christine, queen of Sweden.
842 Cromwel Olivier.
831 Edward VI, king of England.
830 Elisabeth, queen of England.
672 Frederic Augustus, king of Poland.
599 Frederic I, emperor, called Barbarossa.

603 Ferdinand, archduke of Austria.
592 Ferdinand I, emperor.
596 Ferdinand II.
454 Ferd. II, king of Spain.
597 Ferdinand III.
430 Francis I, king of France.
433 Francis II, king of France.
450 Gaston, duke of Orléans.
838 George I, king of Great Bretain.
398 Godfrey of Bouillon.
837 William III, pr.e of Orange.
680 Gustavus Adolphus II, king of Sueden.
464 Gutzman Gaspard, count and duke of Olivares.
470 Haro (De) Louis.
435 Henry II, king of France.
437 Henry III, the last of the Valois.
436 Henry IV, king of France.
686 Henry VIII, king of England.
370 Henry, cardinal and king of Portugal.
841 Howards Thomas, duke of Norfolck.
674 Jablonowsky Stanislaus.
833 James I, king of Great Britain.
836 James II, king of Great Britain.
829 James V, king of Scotland.
601 John of Austria, natural son of Charles V.
472 John IV, duke of Bragance, proclamed king of Portugal.
599 Joseph I, of Germany.
475 Ladislaus, king of Naples.
598 Leopold I, of Germany.
448 Louis of Bourbon, the great Condè.
676 Louis II, king of Hungaria.
432 Louis XII, king of France.
441 Louis XIII, king of France.
688 Mary, queen of England.
832 Mary Stuart, queen of Scotland.
839 Mary II, queen of Great Bretain.
591 Maximilian I, emperor.
593 Maximilian II.
595 Matthew I.
384 Mazarin, cardinal Jules.
843 Monk George.
714 Moore Thomas.
459 Philip of Austria of Bourgogne, king of Castilla, surnamed *the handsome.*
455 Philip II, king of Spain.
456 Philip III, king of Spain
457 Philip IV, king of Spain.
393 Pirrhus, king of Epirus.
381 Richelieu, cardinal.
474 Robert, king of Naples.
594 Rodolphus II, emperor.
396 Scipio, the African.
471 Sebastian, king of Portugal.
670 Siegismund III, king of Poland.
671 Sobiescki John, king of Poland.
613 Sophia, Electrice of Hannover.
397 Totilas, king of the Goths.
366 Wolsey Thomas, cardinal of York.
673 Zamoski John, chancellor of Poland.

## Turkey

PRINCES AND PRINCESSES.

412 Achmet III.
415 Amethe, scheriff, the great, king of Mausitania.
424 Aiaf, pacha.
404 Amurat II.
408 Amurat III.
410 Amurat IV.
413 Architrof, emperor of Ethiopia.
416 Ariadene Barberousse, pirate.
414 Atana David (of) Dinghel, emperor of Ethiopia.
411 Bajazet I, emperor.
406 Bajazet II.
421 Caith-Bey, sultan of Cairo.
422 Camposon-Gauro, sultan.
429 Castriotte George Scandebeg.
426 Gameria, daughter of Soliman II.

409 Ibraim I.
418 Ismael Sophi of Persia.
402 Mahomet I.
403 Mahomet II.
411 Mahomet IV.
423 Mahomet grand-visir
417 Muléas, king of Tunis.
427 Roxelane, wife of Soliman II.
428 Salaheeden.
405 Sélim I.
407 Sélim II.
399 Soliman III.
400 Tamerlan, emperor of the Tartars.
420 Tamur-Bey, the last sultan of Cairo.
419 Thomas, Sophi of Persia.
425 Zyzime, brother of Bajazet II.

## Germany

—

ELECTORS AND DUKES.

600 Albert V, duke of Bavaria.
461 Charles, duke of Bourgogne.
606 Frederic, elector Palatine.
617 Frederic, elector of Saxony.
605 Ferdinand, elector of Bavaria.
604 Hugues, count of Hadembourg.
460 John, duke of Bourgogne.
616 John, elector of Saxony.
619 John Fred., elect. of Saxony.
618 John George, duke of Sax.
602 Maurice, elect. of Saxony.
611 Maximilian duke and elector of Bavaria.
614 Maximilian Emmanuel elector of Bavaria.
620 Philip, landgraf.

## Lombardy and Venice

—

PRINCES AND DUKES.

537 Alphonso I, duke of Ferrara.
535 Alphonso II, duke of Ferrara.
519 Barbarigo Augustin, doge of Venice.
518 Christina of Lorraine, wife of Francis II Sforza.
511 Este (d') Borso, duke of Ferrara.
510 Este (d') Lionel, duke of Ferrara.
478 Ezzelino (da) Romano, tyrant of Padua.
539 Farnese Alexander, duke of Parma.
543 Gonzaga Ferdinand, duke of Mantua.
495 Gonzaga Francis II, marquis of Mantua.
486 Montefeltro Frederic, duke of Urbino.
524 Rovere (della) Francis Maria, duke of Urbino.
492 Scala (della) Gran Cane.
493 Scala (della) Cane, of Verona.
490 Scala (della) Mastino of Verona.
514 Sforza Louis, called il Moro, duke of Milan.
506 Sforza Galeazzo Maria.
504 Sforza Francis, duke of Milan.
515 Sforza Francis III, last duke of Milan.
530 Veniero Sebastian, doge of Venice.
480 Visconti Matthew.
388 Visconti John, duke and archbishop of Milan.
498 Visconti Galeazzo.
491 Visconti Bernard.
485 Visconti Gian Galeazzo.
500 Visconti Philip.

## Tuscany

—

CITIZENS AND DIGNITARIANS.

582 Acciajoli Nicholas.
696 Capponi Neri.
700 Capponi Peter.
642 Donati Corso.
484 Faggiola (della) Uguccione.
489 Gualtieri, duke of Athen.
431 Interminelli (degli) Cartruccio, called Castracani, lord of Lucca.

570 Lando (di) Michael.
799 Malespini Tebalducci Giacomini Anthony.
546 Medici (de) Peter.
541 Medici (de) John.
387 Pietramala (da) Guy.
563 Pitti Luca.
496 Scolari Philip.
701 Soderini Peter.
528 Strozzi Leo.
533 Strozzi Peter.
551 Uberti (degli) Farinata.
753 Valori Nicholas.

## Different nations

—

GENERALS, CAPTAINS AND CELEBRATED WARRIORS.

488 Acuto (Hawkwood) John, English general.
725 Alviano Bartholemew.
521 Davalos Ferdinand, marquis of Pescara.
538 Davalos Alphonso, marquis of Pescara.
532 Baglioni John Paul.
522 Baglioni Malatesta.
786 Balbiano (da) Alberic.
683 Bannier John.
494 Bentivoglio John, lord of Bologna.
363 Borgia Cæsar, duke Valentin.
821 Borro (del) Alexander.
499 Bussone Francis, called Carmagnola.
547 Caprara Æneas.
503 Cappello Vincent.
548 Caraffa Jerome, marquis of Montenegro.
508 Coleone Bartholemew.
451 Cologny Gaspard, admiral of France.
517 Colonna Prospero.
483 Colonna Sciarra.
482 Colonna Stephen.
464 Consalvo Fernandez.
466 Cortez Ferdinand.
479 Doara (da) Buoso.
536 Doria Andrew.
205 Doria John Andrew.
534 Fieschi Louis.
444 Foix Gaston.
501 Fondolò Gabrinus of Cremona.
506 Gattamelata Erasmus.
749 Gonzaga D. Ferrante.
446 William I, prince of Orange.
257 William Louis.
575 Guidi Camillus.
445 Guise (de) duke Henry.
540 Inghirami James.
467 Leva (de) Anthony.
447 Lorraine Francis, duke of Guise.
526 Lupi Boniface, of Parma.
783 Maestro (del) Lawrence.
782 Maestro (del) Thomas.
473 Magaglianes Ferdinand.
507 Malatesta Novello.
513 Malatesta Sigismund.
658 Mansfeld count Ernest.
523 Medici (de) John James marquis of Marignano.
442 Montmorency (de) Anne, constable of France.
449 Montmorency (de) Francis Henry, duke of Luxemburg and marshal of France.
690 Montone (da) Braccio.
615 Nassau (of) count Maurice.
465 Navarro Peter.
512 Orsini (degli) Nicholas.
552 Orsini (degli) Virginio count of Pitigliano.
525 Orsini (degli) Virginio count of Anguillara.
546 Paoli (de) Pascal, corsican general.
668 Papenheim Henry Geoffrey.
531 Petrucci Pandolphus, tyrant of Sienna.
544 Piccolomini Octavius, duke of Amalfi.
504 Piccinino Nicholas.
689 Rais Dragut, pirate.
784 Rena (della) Geri di Maso.
679 Ruiter Michael admiral of Holland.
610 Saxe-Veymar (of) duke Bernard.
497 Sforza (degli) Attendolo.
542 Spinola Ambrose.
667 Tilly John.
463 Toledo (of) Ferdinand, duke of Alba.

462 Toledo (of) Peter, marquis of Villafranca and king of Naples.
452 Torre (della) Henry.
678 Tromp Martin.
691 Trivulzi John James.
468 Vallette (de la) Parisot John.
572 The same.
571 Villers de l'Isle, John Adam.
487 Vitelli Alexander.
529 Vitelli Chiappino, Marquis of Cetona.
527 Vitelli Paul.
516 Vitelli Vitellozzo.
607 Walstein Albert.
684 Wrangel Charles Gustavus.
819 Zondadari Marc Anthony.

SAINTS AND POPES.

339 Adrian VI.
317 Alexander IV.
327 Alexander V.
337 Alexander VI.
350 Alexander VII.
314 St. Antonino, archbishop of Florence.
321 Boniface VIII.
316 Benedict IX, antipope.
322 Benedict XI.
313 St. Bernardinus, of Sienna.
332 Calixtus III.
320 Celestinus V.
323 Clement V.
325 Clement VI.
346 Clement VIII.
351 Clement IX.
353 Clement XII.
330 Eugene IV.
344 Gregory XIII.
319 Innocent V.
336 Innocent VIII.
352 Innocent XI.
310 St. John Walbert.
324 John XXII.
328 John XXIII.
338 Jules II.
347 Leo XI.
329 Martin V.
331 Nicholas V.
334 Paul II.
340 Paul III.
341 Paul IV.
348 Paul V.
315 St. Philip Benizzi.
333 Pius II.
342 Pius IV.
343 Pius V.
385 Sixtus IV.
345 Sixtus V.
311 St. Thomas of Aquin.
318 Urban IV.
326 Urban V.
349 Urban VIII.
312 St. Zenobius, bishop of Florence.

CARDINALS.

379 Baronio Cæsar.
354 St. Bernard cardinal degli Uberti o Florence.
380 Bentivoglio Guy of Ferrara.
364 Bembo Peter, o Venice.
378 Bellarmino Robert, of Tuscany.
357 Cesarini Julian.
368 Cibo innocent.
362 Colonna Pompey.
367 Contarini Gaspard, of Venice.
371 Dominici John.
365 Dovizi Bernard, of Bibbiena.
361 Grimani Dom., of Venice.
374 Luca (de) John-Baptist.
386 Noris Henry, of Verona.
383 Paceco Fran s, of Spain.
369 Pole Reginald archbishop of Canthumbery.
373 Prato (da) Nicholas.
358 Riario Peter.
382 Sadoleto James, of Modena.
372 Sforza Ascanius, of Milan.
385 Sforza Pallavicini, a jesuit.
356 Trebisonde (card. of) Bessarion.
355 Ubaldini card. Octavian.
358 Vitelleshi John, of Rome.

CELEBRATED ARTISTS AND WRITERS OF DIFFERENT NATIONS.

562 Acciaioli Donatus, gonfaloniere.
578 Accolti Francis, of Arezzo, a jurist.
785 Accursio, florentin jurist.

820 Addison Joseph, of England.
694 Adriani Virgil Marcellus.
788 Agostini Ant., of Sienna.
722 Alamanni Louis, a florentin poet.
721 Alciato Andrew, of Milan.
549 Albert-le-Grand, a dominican.
576 Alberti Leon Battista.
737 Aldovrandi Ulisse, of Bologna.
553 Alighieri Dante.
742 Ammirato Scipio, the historian.
735 Angeli Peter, a latin writer of Barga in Tuscany.
566 Aretino Guittone, a poet.
693 Aretino Leonard, secretary.
720 Aretino Peter, a poet.
712 Ariosto Ludoviç.
814 Averani Ludovic, of Florence.
816 Bacon Francis.
567 Balde, of Perusia.
704 Barbaro Hermolaus, of Venice.
813 Bellini Lawrence, a florentine anatomist.
793 Bellori John Peter, a librerian.
791 Berni Francis, poet.
559 Boccaccio John.
790 Borelli John Alphonso, of Naples.
734 Borghini Vincent, of Florence.
799 Boyle Robert, of Irland.
761 Bracciolini Poggio, poet.
747 Brache Ticho, astronomer.
573 Brunelleschi Philip.
778 Buonarroti Michael-Angel, the great Michael-Angel's nephew, a poet.
585 Calcondila Demetrius, of Athens.
781 Capponi Vincent, senator.
729 CardanoJerome,a physician.
732 Caro Annibale.
731 Casa (della) John, archbishop of Benevento.
390 Castelli D. Benedict.
713 Castiglione Balthasar, of Mantua.
756 Causoubon Isaac.
777 Cavalieri Bonaventura, of Milan.
555 Cavalcanti Guy, philosopher and poet.
726 Cellarius Christopher, a geographer.
752 Chiabrera Gabriel, poet of Savona.
742 Clavio Christopher, reformer of the calendar.
755 Canisio Setus, a German chronologist.
766 Cluverio Phit, a geographer.
822 Cocchi Anthony, florentine physicians.
586 Colombo Chistopher.
718 Colonna Victoria, marchioness of Pescara.
733 Comendino Frederic, of Urbino, a mathematician.
710 Copernico Nicholas.
798 Corneille Thomas.
764 Davila Henry-Catherine, historian.
773 Descartes René.
825 Eckel abbot Joseph, an antiquary.
708 Erasmus of Rotterdam.
795 Fabretti Raphael, a prelate and antiquary.
585 Ficino Marsilio.
566 Filicaja Vincent.
759 Finckius Thomas, of Danemark, a physician.
716 Fracastoro Jerome, of Verona, a physician.
760 Galilei Galileo.
772 Gassendi Peter, a physician.
583 Gaza Theod., of Greece.
740 Giovio Paul, bishop of Nocera.
391 Grandi D. Guy, of Cremona, a mathematician.
803 Grevio John George.
760 Grozio Hugon.
758 Gruter Janus, a philologist.
715 Guicciardini Francis.
768 Heinsio Daniel.
453 Hôpital (de l'), a mathematician.
774 Holstenius Luke, of Hambourg.
762 Kleper John, astronomer.

581 Landino Christopher.
824 Lanzi abbé Louis, antiquary.
587 Lascaris (de) John, of Greece.
550 Latini Brunetto.
775 Leibnitz Godfrey.
808 Lemene Francis, of Lodi.
748 Lipsio Just.
709 Macchiavelli Nicholas.
698 Maffei Raphael, of Volterra.
810 Magalotti Lawrence a literary man.
802 Maggi Charles Maria, poet of Milan.
754 Magini John Anthony, mathematician.
807 Magliabechi Anthony, librarian.
574 Manetti Giannozzo.
806 Marchetti Alexander, a mathematician and poet.
776 Marini J. B., a neapolitan poet.
564 Marsili Louis, a florentin theologer.
724 Martelli Ludovic, florentin poet.
727 Mattioli Peter Andrew, a siennese physician.
823 Menzini Benedict, florentine poet.
741 Mercuriale Jerome, a physician of Forlì.
792 Meursio John, a literary man.
750 Mirabello Vincent, of Syracusa.
707 Mirandola (della) John Pico.
697 Nanni (de) Dominic, of Florence called Burchiello.
812 Newton Isaac.
739 Orsini Fulvius, of Rome.
797 Pagi Anthony, ecclesiastical historian.
577 Palmieri Matthew, of Florence.
738 Panvinio Onuphrius.
805 Patin Charles, a physician.
769 Petau Fenis, a celebrated jesuit.
557 Petrarca Francis.
554 Pistoia (da) Cino.
579 Platina Bartholemew, of Lombardy.
826 Plato.
705 Poliziano Angel.
763 Pontano John or Jovian, of Spoleto, a poet.
818 Pozzo (del) Cassian, a literary man
828 Puccini Thomas, director of this Gallery.
284 Pulci Louis, a florentine poet.
815 Ravio John, an English botanist
800 Redi Francis, of Arezzo, a physician.
695 Ridolfi Lawrence, of Florence.
771 Rondinelli Francis, a florentine librarian.
780 Rucellai Horace, a florentine poet.
565 Salutati Coluccio, secretary of the Florentine Republic.
745 Salviati Leonard, of Florence.
817 Salvini Anthony Maria, of Florence.
706 Sannazzaro James, a poet.
558 Sassoferrato (of) Bartolo, professor of Jurisprudence.
787 Saumase Claudius
717 Scaliger Jules-Caesar, a learned man and poet.
744 Scaliger Just-Joseph.
552 Scota, a franciscan theologer.
736 Sigonio Charles, of Modena, historiographer.
757 Sirmond James, a jesuit.
801 Spanhemio Ezechiel.
728 Speroni Sperone Tasso's master.
811 Stenone Nicholas, of Denmark.
746 Tasso Torquato.
699 Tarcagnotta Macel Machel historiographer.
751 Thou James Augustus, a French historian and poet.
789 Torricelli Evangeliste, the celebrated physiologer.
767 Usserio James, archbishop of Armach, in Irland.

568 Uzzano (da) Nicholas, of Florence.
804 Vaillant John, antiquary.
809 Valletta Joseph, of Naples.
730 Varchi Benedict a florentine historian.
702 Vespucci Americo.
723 Vettori Peter, a florentin learned man.
719 Vida Jerome, a poet of Cremona.
560 Villani John, flor. histor.
561 Villani Matthew, idem.
569 Villani Philip, idem.
703 Vinci (da) Leonard.
793 Viviani Vincent, florentin mathematician.
765 Valsio John Gerard.
794 Wallis John, an English mathematician.
827 Zanoni John Baptist, antiquary.

PRINCES OF THE HOUSE OF LORRAINE.

621 Anthony count of Vaudemont.
632 D. Anthony, son of René II.
623 D. Charles II, son of John I.
624 D. Charles III, son of Francis I.
625 D. Charles IV.
626 D. Henry II, son of Charles III.
629 D. Ferry II, surnamed Bitche.
631 Ferry count of Vaudemont.
628 Ferry II, Vaudemont's son.
630 D. Ferry III.
627 D. Ferry II.
622 D. Francis I.
633 D. Francis II.
635 D. John II, duke of Calabria.
634 D. John I.
636 D. Matthew I, son of Simon I.
637 D. Matthew II.
633 D. Nicholas of Anjou.
639 D. René of Anjou.
640 René II.
641 D. Rodolphus.
642 D. Simon II.
643 D. Tibaud I.
644 D. Tibaud II.

PRINCESSES OF THE HOUSE OF LORRAINE.

645 Agnes, surnamed Teomucete, wife of Ferry II.
646 Agnes, wife of Simon II.
647 Agnes, wife of Tibaud I.
648 Bertha, wife of Matthew I.
649 Catherine, wife of Mattew II.
650 Catherine, wife of Tibaud II.
651 Claudia of France, wife of the duke Charles III.
652 Christine, wife of Francis II.
653 Christine, wife of Francis I.
654 Philippine, second wife of René II
655 Jolanda of Anjou, wife of Ferry II.
656 Isabelle, wife of Ferry IV.
657 Isabelle, wife of René of Anjou.
658 Margaret, wife of Ferry III.
662 Margaret, wife of William, of Vienna.
660 Margaret of Bavaria, wife of Charles II.
661 Mary of Blois, second wife of Rodolphus.
659 Mary of Hancourt, wife of Anthony, count of Vaudemont.
663 Mary, wife of John II.
664 Nichola, Charles IV's first wife.
665 Renée of Bourbon, wife of duke Anthony.
666 Sophia of Wittemberg, wife of John I.

# OTHER PORTRAITS

## which are scattered in the different halls of the Gallery

175 ACCOLTI Benedict, cardinal of Arezzo, painted by Jules Romano: hall of Baroccio

1109 AGUCCHIA, cardinal, painted by Domenichino: in the Tribune

168 AIGEMANN John, painted by Aretusi: hall of Baroccio

689 ALBANY (D'), countess, painted by Fabre

679 ALFIERI Victor, painted by Fabre

1248 BANDINELLI Baccio, painted by himself: tuscan school, first hall

1116 BECCADELLI, prelate, painted by Titian: in the Tribune

1216 BELLA (DELLA) Stephen, painted by Francis Cambi: first hall

822 BORE Catherine, wife of Luther, painted by Luke Cranack: flemish school, second hall

684 BOSSUET, bishop of Meaux, painted by Rigaud: french school

1217 BRACCESI Alexander, painted by L. di Credi: tuscan school, first hall

197 BRANDS Elisabeth, Rubens' first wife: hall of Baroccio

763 CLAUDE, princess de' Medici, wife of the archduke of Austria, painted by Sustermans: flemish school, first hall

648 CORNARO Caterina, queen of Cyprus, painted by Titian: venitian school, second hall

644 COIGNATI, a physician, painted by Paul Pino: venitian school, second hall

1128 CHARLES V, emperor, painted by Vandyck: in the Tribune

1183-1227 CAPPELLO Bianca, second wife of Francis I de'Medici, painted by Bronzino: tuscan school, first hall

672 DANGEVILLE, madame, painted by Grimaux: french school

1207 DANTE ALIGHIERI, by an unknown painter: tuscan school, first hall

845 FREDERIC and JOHN, electors of Saxony, painted by Cranack: flemish school, second hall

207 FELICIA, archduchess of Austria, the archduke Ferdinand Charles' daughter, painted by Carlo Dolci: hall of Baroccio

895 FERDINAND, infant of Spain, archduke of Austria, painted by Luke of Leyden: dutch school

155 FOLENGO Theophilus, burlesque poet, called Merlin Coccai, by an unknown painter: hall of Baroccio

180 FORMAN Helen, Rubens' second wife, painted by himself: hall of Baroccio

1123 FORNARINA, painted by Raphael: in the Tribune

164 FRANCAVILLA, sculptor, painted by Porbus

199 FRANCAVILLA, a flemish sculptor: hall of Baroccio

667 FRANCIS I, king of France, painted by Francis Clouet: french school

673 FRANCIS William, elector palatine, by an unknown painter: french school

1244 GADDI Helen, painted by Manzuoli: tuscan school, first hall

163 GALILEO, painted by Sustermans: hall of Baroccio
76 GAMBETTI John Baptist, painted by l'Empoli: second corridor
571 GATTAMELATA, general, painted by Giorgione: venitian school, first hall
1121 GONZAGA Elisabeth, princess of Mantua, painted by Mantegna: in the Tribune
670 GRIGNAN (DE), countess, painted by Mignard: french school
788 GROSS Camilla, painted by Anthony Moor: flemish school, second hall
185 HAUREY Elisabeth, daughter of Haurey baron of Endrovch, painted by Down: hall of Baroccio
196 LORRAINE (DE) Margaret, wife of prince Gaston of France, painted by Vandyck: hall of Baroccio
676 LOUIS XIV, king of France, by an unknown painter: french school
— LOUIS XIV, king of France, *pastello* by Nanteuil: hall of the cameos
647 LUTHER, painted by Cranack: flemish school, second hall
1267 MEDICI Cosmus, Pater Patriae, painted by Pontormo: tuscan school, second hall
1269 MEDICI Laurence, il Magnifico, painted by Vasari: tuscan school, second hall
1281 MEDICI Alexander, painted by Vasari: tuscan school, second hall
614 MEDICI John, called delle Bande Nere, painted by Titian: venitian school, second hall
193 MEDICI Julian, duke of Nemours, painted by Alexander Allori: hall of Baroccio
1270 MEDICI Cosmus I, painted by Pontormo
1155 MEDICI D. Garzia, painted by Bronzino: tuscan school, second hall
1272 MEDICI Ferdinand I, painted by Bronzino: tuscan school, second hall
1164 MEDICI Marietta, daughter of Cosmus I, painted by Bronzino: tuscan school, first hall
1273 The same, painted by Bronzino: tuscan school, first hall
920 MEDICI Anna Maria, wife of John William, elector palatine, painted by Dower dutch school
647 MELANCHTON and LUTHER, painted by Cranack: flemish school, second hall
— MIGLIARINI Michele Arcangelo: in the curator's rooms
1154 MIRANDOLA (DELLA) Pico, by an unknown tuscan artist. first hall
1115 MONFORT (DE) John, painted by Van-Dyck: in the Tribune
— MONK general George, painted by Frederic Baroccio: in the curator's rooms
1302 MONTEFELTRO Frederic, duke of Urbino, painted by Piero della Francesca: hall of the old masters
799 MORE Thomas, painted by Holbein: flemish school, second hall
140 OSSORY, lord, general, by sir Peter Lely: hall of Niobe
159 PANCIATICHI Bartolommeo, painted by Bronzino: in the hall of Baroccio
151 PANCIATICHI Lucrecia (de'Pucci) painted by Bronzino: hall of Baroccio
213 PANIGAROLA, a milanese preacher, painted by Lavinia Fontana: hall of Baroccio
612 PANTERA Anthony, by Morone: venitian school, second hall
131 PAOLI Pasquale, general, painted by Cosway: third corridor
1203 PETRARCA, painted by an unknown tuscan painter: first hall
210 PHILIP IV, king of Spain, by Velasquez: hall of Baroccio
699 PULICIANI, a florentin gentleman, painted by Sustermans: flemish school, first hall
709 PULICIANI Caterina, his wife, born Cariui, by Sustermans: flemish school, first hall
144 ROBERT, prince palatine, by sir Peter Lely: hall of Niobe
674 ROUSSEAU John Baptist, poet, by Largillière: french school
605 ROVERE (DELLA) Francis Maria, duke of Urbino, painted by Titian: venitian school, first hall
597 ROVERE (DELLA), duchess of Urbino, painted by Titian: venitian school, first hall
1119 ROVERE (DELLA) Francis II

duke of Urbino, painted by Baroccio: in the Tribune

1131 ROVERE (DELLA) pope Jules, painted by Raphael: in the Tribune

576 SANSOVINO, sculptor and architect, painted by Titian: venitian school

638 The same, painted by Tintoretto: venitian school, second hall

1251 SARPI fra Paul, painted by Volterrano: tuscan school, second hall

1147 SARTO (DEL) Andrea, painted by himself: tuscan school, first hall

1124 SCAPPI Evangelist, painted by Francia Francis: in the Tribune

— SEIMOUR-DAMNER Anna, a marble bust sculptured by herself: in a room of the Director's office

688 SÉVIGNÉ (DE), marchioness, painted by Mignard: french school

1302 SFORZA Baptist, duchess of Urbino, and FREDERIC OF MONTEFELTRO, by Peter della Francesca: hall of the old masters

118 SFORZA Caterina, daughter of Galeazzo Sforza and wife of John de'Medici, by an unknown painter: third corridor

675 SOUTHWEL Richard, painted by Holbein: flemish school, second hall

647 STROZZI, the poet, painted by Tinelli: venitian school, second hall

205 TASSO Torquato: hall of Baroccio

1189 TOLEDO (DI) Eleanor, wife of Cosmus I, painted by Bronzino: tuscan school, first hall

172 TOLEDO (DI) Eleanor, painted with her son Ferdinand I, by Bronzino: hall of Baroccio

— TURENNE (the marshal of), *pastello* by Nanteuil: hall of cameos

599 VENIERO, venitian admiral, painted by Tintoretto: venitian school, first hall

1163 VERROCCHIO Andrea, painter and sculptor, painted by Lorenzo di Credi: tuscan school, first hall

781 ZUINGLIO, the swiss reformer, painted by Holbein: flemish school, first hall.

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